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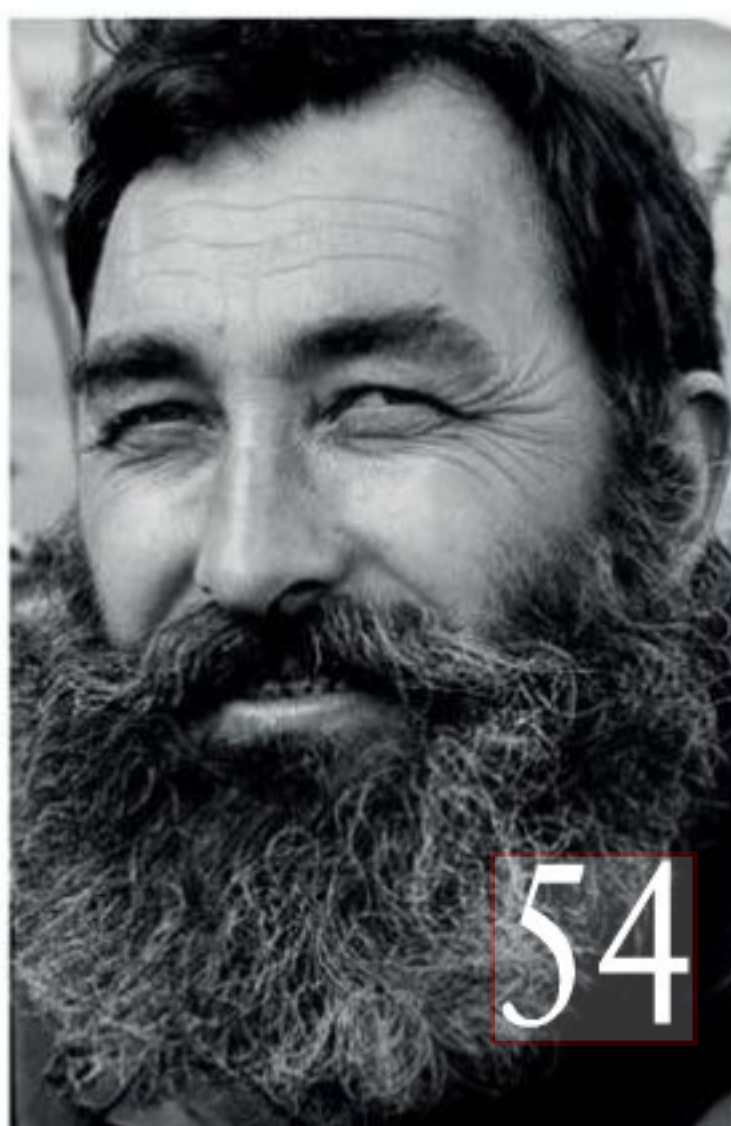
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Altair



108 ft William Fife Topsail Schooner 1931

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59 ft Herreshoff New York 40 Bermudan Cutter 1916

€ 1,150,000 Lying France

As a "Fighting Forty" ROWDY has dominated her class in classic regattas. Meanwhile as the cruiser for which the class was principally designed, her sister RUGOSA flew the flag in 2001 to voyage some

26,000 miles to the Americas Cup Jubilee. Authentic and her condition hard to fault ROWDY today personifies the total versatility of this design – one of very few as capable from any era.



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FROM DAN HOUSTON, EDITOR

Nervous about the repairs

Haven't been to the boat in a while... And I almost wrote that on a Post-it to stick, like a little yellow marker of reproof, on a corner of my computer screen. And yes, I may yet do that! Beforehand I was telling myself that I had a lot on – boat show-wise, the magazine, a transatlantic – which concertinas the time either side quite dramatically, and so on. But I am starting to admit that I am running out of excuses.

The thing is that I am a bit apprehensive about the next stage in this, ah, ownership. We ended last season a month early, having taken on water in the Thames Estuary, being craned out to find that while she had a significant leak, it wasn't a sprung plank or the caulking ragging out. That early realisation prompted a second which, with its attendant pecuniary alerts, was that significant work was likely to be the only option.

There's definitely a law of diminishing returns on this. It's a bit like running an old car when it comes to replacing some important element of engineering, and realising the cost will be more than the car's worth; it could be time to scrap it and buy the next 'good runner'. As with a boat, of course, it's all down to what you think of said car – these decisions are seldom logical, or even based on financial probity. We have heard of people who have spent £80k restoring their pride and joy which is worth £25k as she leaves the yard.

Of course, it's not all about spending money with passionate abandon. The good thing about old boats (and old cars) is that you can sort out a lot of the problems yourself. When I took on *Nereis*, we found her to be sound, but had to beef up seven frames with sisters and it was great fun helping to do that – I learned a lot. And we'd pushed the old girl last summer, no denying that. I know that whatever we find will be fixable; it's just how to proceed that needs a decision. This Post-it reads: GET ON WITH IT!

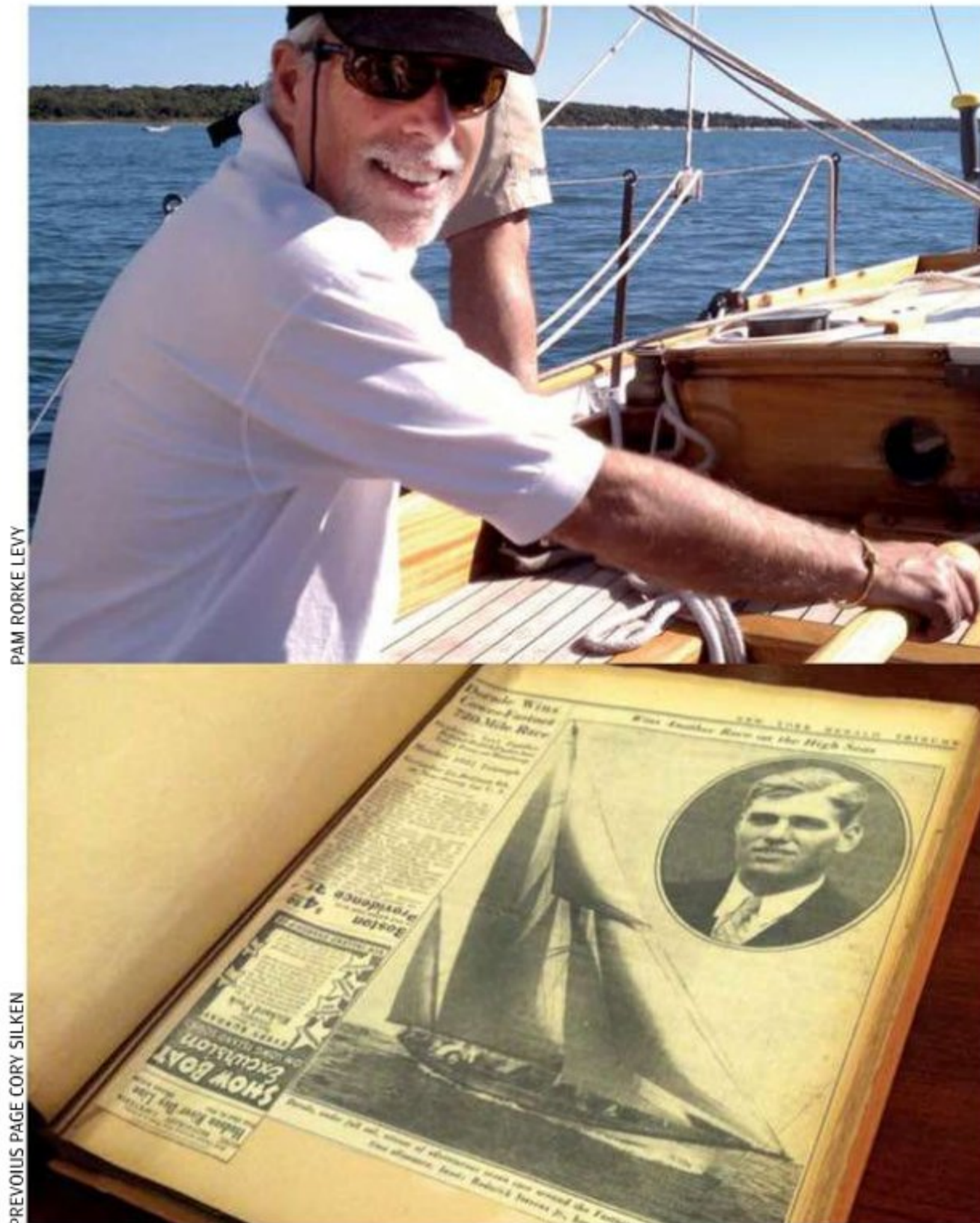




ADORED DORADE

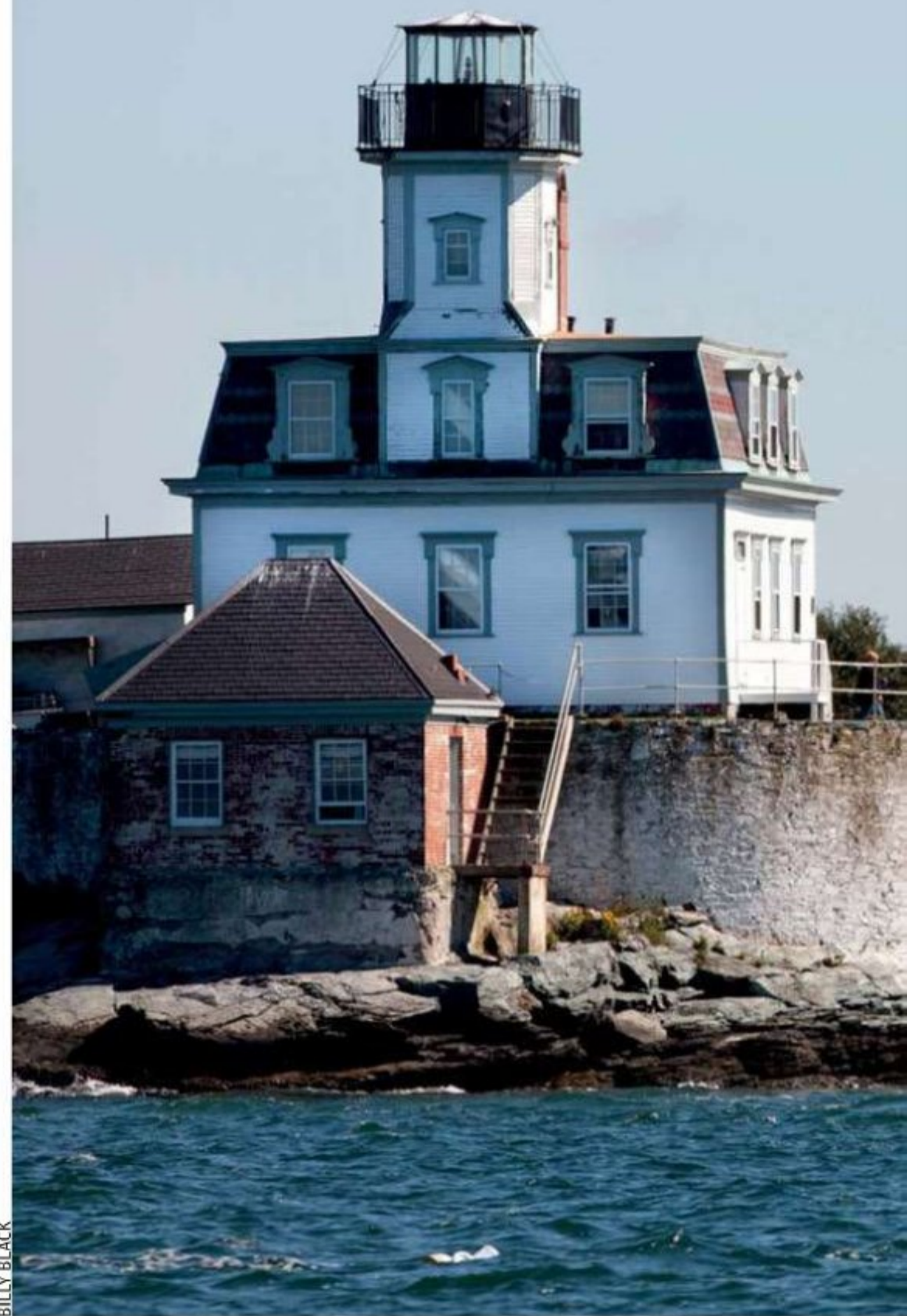
No ordinary yacht, she “changed the way people looked at sailboats” and is now lovingly restored, reports *Chris Museler*





PAM RORKE LEVY

PREVIOUS PAGE CORY SILKEN



BILLY BLACK

Hannah Riley spent a large part of last winter analysing a tattered piece of 82-year-old, blue-dyed, woollen cloth. A textile conservator and restorer from California's Asian Art Museum, she is charged with replicating the item, a small flag with an artistically cut white seahorse in the middle of the field. She eventually sourced a similar woollen bunting from a manufacturer in England, dye testing it for the proper colour match. The embroidered maker's label on the hoist is even being reproduced by a machine.

Riley is on deadline. She is a critical part of a team competing in this year's Newport to Bermuda Race. It may seem unusual to have a textile conservator on a race team, but this is no ordinary campaign. This is *Dorade*.

The team are seeking to match the attention to detail and meticulous preparation that enabled Rod Stephens to win this race in 1932. After a one-year refit, her third in recent times, *Dorade* is stronger than ever and ready to tackle her new owner's ambitious goal of completing all the major ocean races of the 1930s and 40s – Bermuda, Transpac, Transatlantic and Fastnet – that launched the career of one of the world's most successful yacht design firms, Sparkman & Stephens.

When the crew hoist the Stephens family's racing burgee to the top of her varnished mainmast on 15 June, it will not only signal the legendary yacht's return to ocean racing, it will mark the dawn of a new genre of

competitive classic yacht racing. Led by the Europeans with the well-polished Mediterranean circuit, the scene has led to the restoration of hundreds of significant racing yachts from the past. Yachts of fine pedigree, drawn by the likes of Fife, Nicholson, Watson, Stephens, Alden and Rhodes, to name only a few, have been scooped up and restored to top form.

Around the globe, however, these greyhounds that predominantly raced distance in the ocean during their heyday, are kept in museum condition and only taken out coastwise in day-racing that contains as much pageantry as mark roundings. Save for the Transatlantic Classique, now on its second running, most classic events, and the boat owners, shy away from such aggressive racing.

OCEAN RACING

Starting this summer, Matt Brooks, *Dorade*'s latest steward, hopes to change that mystique and build a critical mass for oceanic classic racing.

"When I bought her, the boat was fine for the intended purposes," says Matt, a Californian who bought *Dorade* in 2010. "[Edgar] Cato saved the boat by replacing all her frames. She was in fine shape for inshore sailing." But Matt had another idea. "I wanted to take her out in the ocean and repeat her early race history and other ocean races." This concept is now commonly referred to in the *Dorade* camp as "Matt's crazy idea".

Top: Matt Brooks at the helm of *Dorade*
Above: A page from the 1934 scrapbook Olin and Rod Stephens (pictured) prepared for their grandmother



Matt and his wife, Pam Levy, were intrigued by antique yachts after years relaxing aboard their friends' stately S&S yawl *Santana*. This majestic yacht, formerly owned and raced by Humphrey Bogart and Lauren Bacall, was the showpiece in front of the St Francis Yacht Club. Once he started the usual addictive online search for an S&S of his own, Matt serendipitously stumbled upon *Dorade*, and the couple were hooked.

They first sailed the boat as Cato had left her, in October 2010, in Sail for Hope, a charity race around Conanicut Island off Newport. Though the northerly that day died, *Dorade* and fellow S&S-designed cutter *Sonny* had a neck-and-neck battle to the finish. After immersing himself in the history of the boat, Matt, a mountaineering guide with several global aviation records, made his decision to take her far.

"I've been told that these boats are fine pieces of antique furniture and you would ruin them by taking them offshore," he said. "My response is that *Dorade* is designed and meant to be sailed offshore. Hopefully I will be making this point with the Bermuda Race."

In the winter of 2010/11 he set about preparing *Dorade* for her first challenge, the Transatlantic Race from Newport to Cowes. It would be the 80th anniversary of her win. "Matt was originally just going to put a new engine in her," says Greg Stewart, of Nelson Marek Yacht Design, who had been involved with the boat when Cato owned her. Cato had removed the engine, making her as original, and used a large RIB

to manoeuvre her in and out of the slip. "Then we found cracks in the mast and measured it. The dimensions were less than original spec. Stiffness was 15-20 per cent lower from sanding over the years."

A massive undertaking ensued, involving S&S's president Bruce Johnson, the sailmakers from North Sails and countless shipwrights, machinists and even metallurgists. The July Transat deadline was missed, but the refit was a model of perseverance and minutiae.

THE REFIT

"After the first season, it became clear she needed a manoeuvring engine and a stem repair," says Matt. "We got the boat on the hard and found, in getting her ready for ocean sailing, there was more."

The mast, the boat's third, fitted in the late 1930s, was not worth salvaging, according to Matt. The stem had been leaking and had multiple repairs with a "Swiss cheese approach", and the rudder, which had a plug where the propeller aperture had been, had multiple damage. With a spotty electrical system, Matt adds that *Dorade* "needed different systems for offshore, too".

After discussions with S&S, and others who had worked with Olin Stephens before his death, there was some thought put into bringing the boat back to her original arrangement, bowsprit and all. But Matt's drive towards ocean racing, and contemporary offshore requirements, led to a subtle re-thinking of Stephens' original breakthrough design.

Previous spread and above: Dorade stretches her legs in Sail for Pride off Newport in September 2011

“We were never trying to create a museum piece”

Right: The latest interior conceals offshore gear and electronics behind matching cabinetry



“We were never trying to create a museum piece,” says Matt. “I never had the pleasure of meeting Olin, but I know he has encouraged modernising. We want to keep that essence, modernising her in a way that’s invisible.” Everything from the structure of the boat and spars, to the placement of the stove and the electrical system, was given thorough analysis. “*Dorade* originally only had an 8-volt battery for the compass light. I don’t think Olin would advocate just that now.”

The mast and sail plan was the largest undertaking in *Dorade*’s refit, and the adjustments to arguably one of the most significant racing yachts of all time were not taken lightly. Bruce Johnson provided extensive notes and plans from the design to glean insight into what Stephens might have considered for an upgrade.

“The rig in the boat now is a pretty subtle development of what was there,” says Greg Stewart, a leading consultant for classic racing yacht restoration in the US. “The spreaders are distributed with a more modern spacing and are shorter.”

Dorade’s 1929 rig had a round-section mast with three headstays, the two forward stays ending at a moderate bowsprit. Before her 1931 transatlantic victory, the rig was shortened and the bowsprit removed. A new, lighter, rig was designed for the boat when she was sold to a West Coast owner in 1936. An oval-section mast was brought back to the original height of the spar. “This was a downwind rig,” says Stewart, “made for California, to hold spinnakers and light-air genoas.”

The new, heavier mast section is now strong enough for a full masthead rig. In 2010 and before, the inner forestay was removed for tacks with anything but the high-clewed Yankee flying. Now, up until the top-end wind range of the largest genoa, there is no need for the inner forestay and its associated runners.

A hallmark image of *Dorade* has been the precise intersection of three headstays at and near the stem. The two upper stays met at the stem and the staysail stay terminated barely a foot or two aft along the deck. But, the 2010 profile showed only one forestay at the stem. And, though Matt and his team shared a concern that the Comité International de la Méditerranée rule would penalise the boat for diverging from original, the decision was made to move the staysail stay aft by three feet. This allowed more room to make headsail changes, since hanks were still being used with the forward sails. The mast attachment for the stay was also slid proportionately down the mast to keep it parallel to the forestay.

While still having mostly external halyards on both the main and mizzen masts, *Dorade*’s deck layout and gear look virtually as original. All winches were replaced with bronze Meissner winches, even the small ones on the masts. The primary winches and the mainsheet winch on the cabin top were upsized, and the runner winches were left non-self-tailing so as not to be penalised by the CIM.

Both Matt and Pam have been heavily involved in the refit. Pam’s background as an award-winning documentarian has led to brilliant coverage of their love

CORY SILKEN



Above and right: *Dorade* races hard in the 32nd Classic Yacht Regatta at Newport in September 2011



affair with, and efforts in preparing, *Dorade*. The boat's blog at dorade.org showcases high-end photography and periodic updates that document each stage of the refit, including the arduous decision-making process. The boat also has her own press agent. Though Matt believes the level of refinement brought to the boat sets a new benchmark for classic yachts, Pam believes the legacy is equally important.

"*Dorade* is an extraordinary object but it's also a great story," says Pam. "Both of us have kids the same age Olin was when he designed *Dorade*. It's a classic story: the underdog triumphs beyond his wildest dreams. Getting the story out there is a big part of my interest."

SCREENPLAY

Pam is writing *Dorade's* and her designer's story in the form of a screenplay. "This story told in film form would reach a much greater audience," she says.

While shipwrights and sailmakers have been diligently putting *Dorade's* pieces together, Matt and Pam have been collecting artefacts from around the world relating to the boat. "People are deeply moved by the boat and its history," says Pam. "People actually saved things."

One of the most exciting discoveries for the couple has been a transatlantic log book from 1933. Though not the log from their spectacular 1931 race win, it was the book Rod Stephens penned on the delivery back to the US after the Fastnet Race win. It was found at an antiques shop in Newport nearly 20 years ago by Bill



CORY SILKEN

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Spirit 56 in front of Norris Castle - East Cowes. ©Photo: AMDM Anthony Morris for Spirit Yachts. All rights reserved.



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“People are deeply moved by the boat and its history;
people actually saved things”

Right: Detail of
Dorade's rigging,
including one of
her bronze
Meissner winches



DORADE

DESIGNED
Olin Stephens

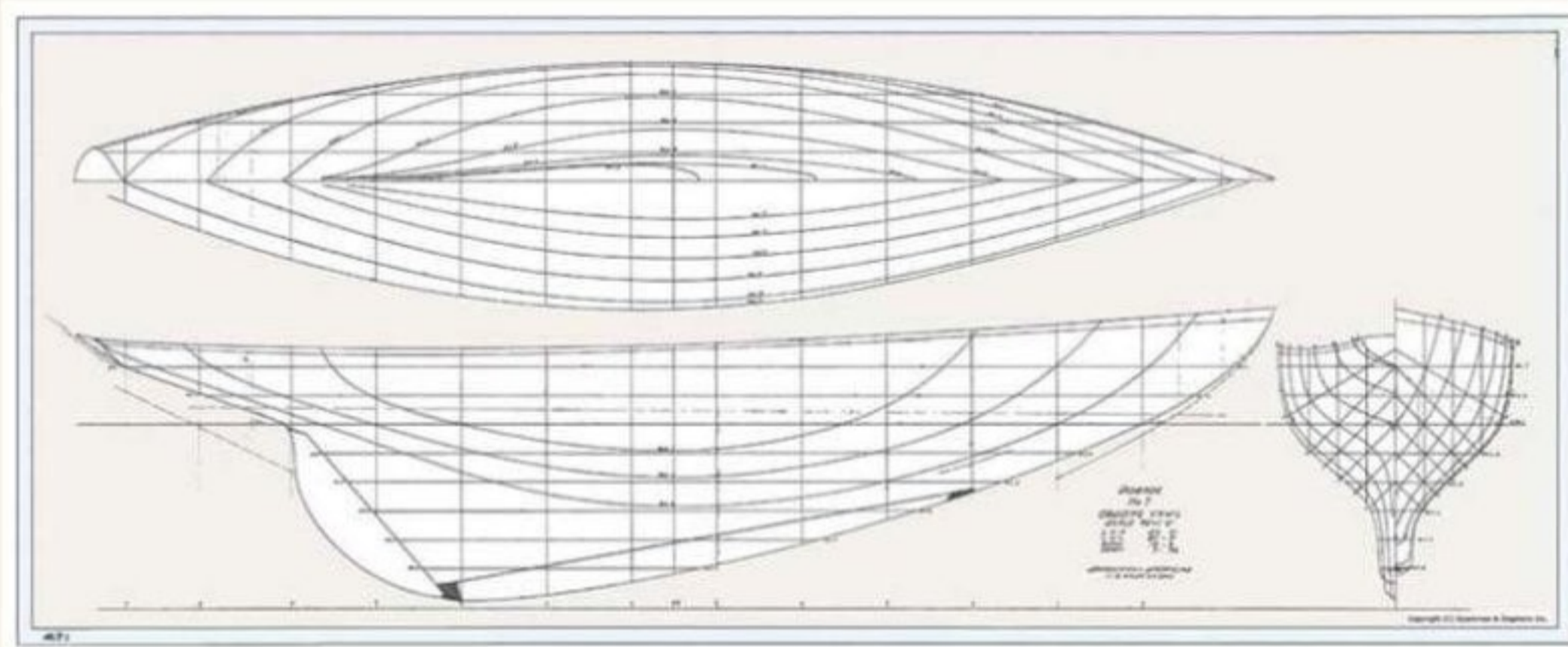
LENGTH OVERALL
52ft
(15.9m)

LENGTH WATERLINE
37ft
(11.3m)

BEAM
10ft 3in
(3.1m)

DRAUGHT
8ft
(2.4m)

SAIL AREA
1,100sqft
(102m²)



So what makes *Dorade* so special?

From the pen of 21-year-old Olin Stephens, *Dorade's* design broke new ground. Her 'pencil-slim' frames and narrow beam kept her extremely light, while power came from the combination of long lines, deep keel and a pioneering bermudan yawl rig. She was particularly good upwind and on a run, according to legendary British designer Uffa Fox, who experienced her in her racing heyday.

From her launch in 1930, *Dorade* established winning ways; here are some of the highlights.

1930 Second in class, Bermuda Race
1931 First, Transatlantic Race

1931 Second, Round the Island Race
First, Fastnet Race
1932 First in class, Bermuda Race
1933 First, Fastnet Race
Set a new record for 3,000-mile westbound Atlantic crossing: 26 days and 15 hours
1936 First, Transpac Race
1947 - 1964 Five times winner, Swiftsure Race
1997 First in class, Veteran Boat Rally, Porto Cervo
Twice first, and second, Régates Royales, Cannes
2012 First in class, St Maarten Heineken Regatta

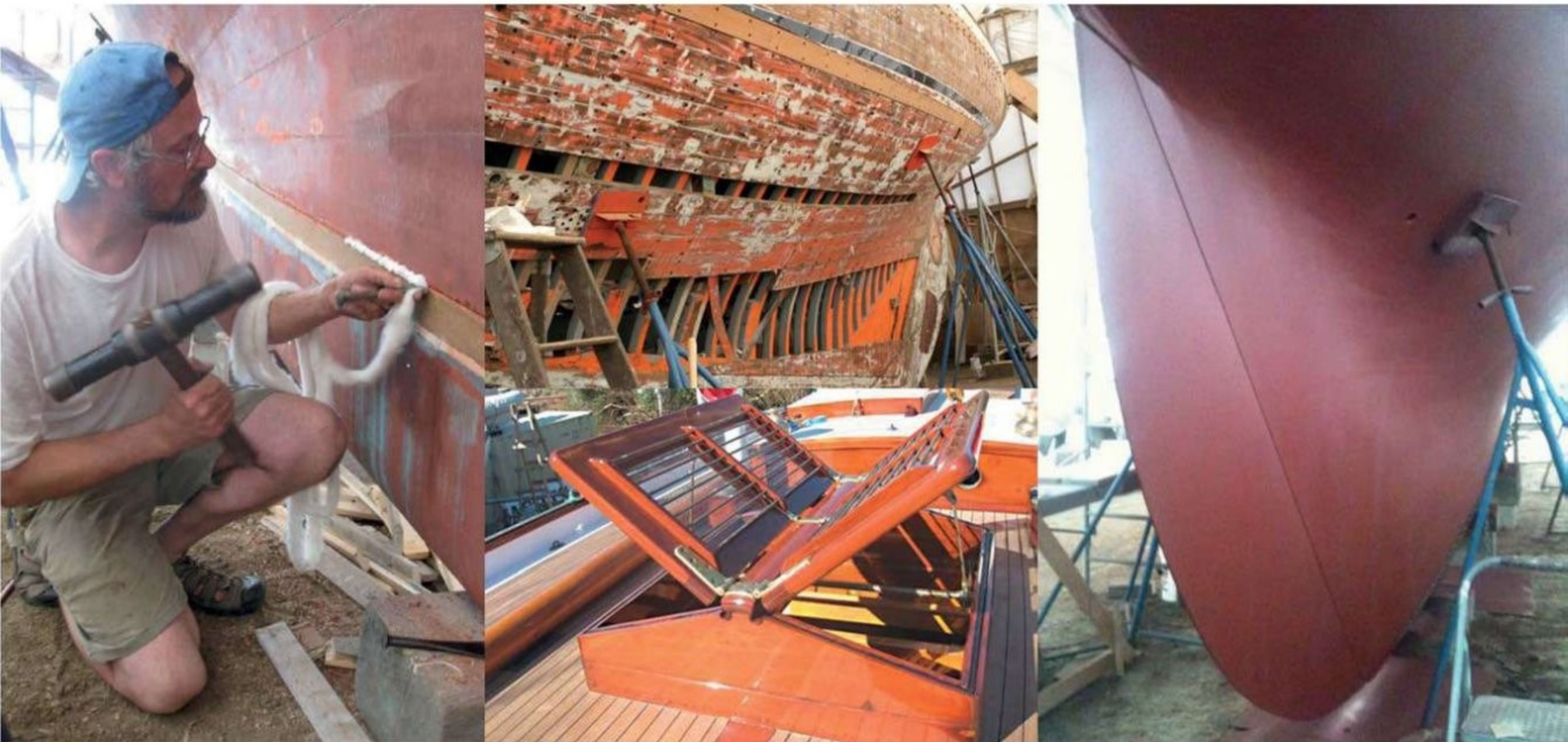
Doyle, owner of the remarkable Herreshoff NY30 *Amorita*, better known now for having been sunk in 2007 by the Fife ketch *Sumurun*. “I found it and just knew I had to hold onto it,” says Bill. Along with the log, he purchased a scrap book of the Stephens brothers’ travels around Europe that summer. It was lovingly compiled for their grandmother, who reportedly helped fund *Dorade's* build. Matt and Pam met Bill to view the two books and they are all now working together to have them preserved and professionally documented.

Matt is also collecting all *Dorade's* winning trophies, either through purchase or loan, and plans to keep them all together in one place. “At the end of all this, we want to have the exhibit ‘*Dorade*,’” says Pam.

The Stephens burgee is an excellent example of their treatment of the boat and her history. Pam discovered that it was retired shortly after *Dorade's* inaugural season, as it too closely resembled the Royal Ocean Racing Club’s flag. Once the original is stabilised, it will be framed and hung in the main saloon alongside Matt’s personal two-star racing flag. The replica will be “flown from the main masthead briefly at the beginning and end of each race in tribute to Olin and Rod.”

Below, the interior LED lights are covered by period fixtures. The Inmarsat dome on the aft deck is made to look like the binnacle once used by Rod Stephens to take daily sextant sights during ocean racing. The interior in front of the mast remains unchanged, and the main cabin

“Dorade has always been a trendsetter. She changed the way people looked at sailboats”



GREG STEWART

cabinets were changed to accommodate modern equipment. Though in the 1930s, *Dorade* had a coal stove, a smaller, propane stove is there now, and the engine is sited where the coal bin was.

The starboard quarter berth was extended to allow for a larger chart table. “The original drawings had a simple chart table,” says Stewart, “with a fold-up pipe berth over it where Olin supposedly slept.”

Dorade was entirely re-measured this winter and she came in at 37,000lb (16,783kg). There were notes about her original launch that stated she was 4,000lb (1814kg) overweight, much to the fright of young Olin. Now she’s 800lb lighter than she was when launched, which came as a surprise to Stewart. “It’s amazing. You don’t really know if she was that much over back then.”

CARIBBEAN CONSUMMATION

Pam jokes that on certainly one occasion, her husband looked at the complications and dead ends within the refit and said, “sell the boat”. Ironically, his predecessor, Edgar Cato, was quoted as saying “donate it”, after discovering a series of cracked frames. But, what started out as a cross-country love affair, was finally consummated this winter in the Caribbean.

“It’s been a long-distance relationship,” says Pam. “We would read about the boat, read the blog, but we’ve only been able to spend a handful of days aboard her. The Caribbean has intensified our feelings of affection and admiration. I’m awestruck.” The couple spent several

blustery and sunny weeks driving the yawl between the islands. “We pulled into St Thomas and I was tired of cooking on the camp stove,” recalls Pam. “But Matt wanted to stay on the boat. He woke up one morning on the boat and said, ‘I’m having an affair!’”

Dorade is making more headlines than ever, and a comprehensive book on her was published this year. She is racing in no fewer than three Caribbean regattas this spring in preparation for the Bermuda Race. More than anything, however, her new owners are hoping to continue the pace of success set by the Stephens brothers.

“*Dorade* is a living, breathing vessel, not a static museum piece,” says Pam. “When you look at other forms of restoration, there are different camps. In the Williamsburg Tradition, they bring history back to life. You have a different appreciation for history when you see things how they were meant to be used.”

Matt puts his current use of the boat into perspective. “Atkins’ book says that *Dorade* has always been a trendsetter. She changed the way people looked at sailboats,” he argues. “He makes a point in the 1960s and 1970s that no one wanted her. Then, with the Italian restoration, she was again setting a trend [legitimising the classic yachting scene], once again making history. I believe she is on the cusp of history again. She’s going to set a trend with the Bermuda Race. Even if she just finishes in good order, it will speak to what Olin did in 1929 and the Italians in the early 1980s. It will revolutionise how you look at these boats.”

Above left and top middle: Jim Titus of Mt Hope Boatworks completes Dorade’s second refit under Edgar Cato
Lower middle: the skylights rebuilt
Above right: the new rudder and offshore race-ready, faired hull



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SPIRIT YACHTS

First for Britain: new wooden J

The latest J-Class yacht to be announced will be built in wood by British firm Spirit Yachts, based in Ipswich, Suffolk.

Cheveyo, as she has been named, is one of the seven designs for *Ranger*, drawn and tank-tested by William Starling Burgess and Sparkman and Stephens to race in the 1937 America's Cup. In that event, the 77C model was chosen, for its aptitude to the sheltered waters of the race's venue off Newport, Rhode Island.

This time around, the 77B was chosen for its suitability to race at a number of potentially more exposed venues. Her name, pronounced 'shu-vay-o', means 'spirit warrior' in a Native American language, and she has been commissioned by an

American syndicate, just as the America's Cup Js of the 1930s were. The design partner is Sparkman and Stephens and the 139ft (42.4m) yacht will have a wood-epoxy composite hull on stainless-steel ring frames. Build is due to start this autumn at the Ipswich yard, with a conservative launch date in spring 2015. She will fly the sail number J1.

Spirit boss Sean McMillan said: "From the dawn of history, wood has been the finest material from

***Cheveyo* will be the third *Ranger*-type to be built**

which to build a boat, and it remains so to this day," referring in part to the weight saving over a typical aluminium yacht. Bruce Johnson, head of S&S, pointed out that *Cheveyo* will be one of the very few yachts in her class to float to her original lines, not making use of the extra freeboard allowance. In 2009, CB threw down a gauntlet for a wooden J. As well as *Cheveyo*, there are now nine other yachts in the J-Class either mid-build or sailing.



EAST COAST SAIL TRUST

THAMES SAILING BARGE

Thalatta sails after £1.1m rebuild

The 89ft (27.1m) Thames Sailing Barge *Thalatta* had her first sail in St Osyth Bay, Essex, this March, after a five-year rebuild under the watchful eye of boatbuilder Andy Harman at the St Osyth Boatyard. The job cost a total of £1.1 million, much of it provided by the Heritage Lottery Fund, and involved the replacement of most of her fabric. Peter Phillips of the East Coast Sail Trust, owner of the barge, told CB that this no-nonsense approach makes her "ready for her next century".

REPLICA WHALER BUILT BY IBTC

Re-run of Shackleton's epic sail

Ernest Shackleton's astonishing 800-mile sail across the Southern Ocean in the 22ft (6.9m) ship's boat *James Caird* is to be recreated, using a replica vessel.

The *Alexandra Shackleton* has been built by the International Boatbuilding Training College in Lowestoft, and was officially launched on 18 March. She will carry six members of the Shackleton Epic Expedition in a rerun of the explorer's original voyage in April 1916, when

he and five others sailed the *James Caird* from Elephant Island to South Georgia. They were seeking help for the rest of the crew of the *Endurance*, which had been crushed by ice in the Weddell Sea. After landing on South Georgia, they faced a climb over unmapped mountains to raise the alarm at Stromness whaling station.

This attempt aims to recreate both elements of the journey, and it will be filmed as a documentary. The replica boat was named after Ernest's grand-daughter, who is patron of the expedition. Australian explorer Tim Jarvis will lead the effort.

The *James Caird* lies at Dulwich College, London, so IBTC was able to take accurate measurements for the replica. She was built in two stages, like the original, starting as an open whaler then receiving a deck and three extra planks to the topsides. Two masts were added, with a third bolted to the keel to add strength and act as a mast step. The expedition's date has not been set.



IBTC

James Caird replica *Alexandra Shackleton*

COWES

Britannia replica lifted

The 138-tonne replica *Britannia* was lifted from the Solent on 13 March at Venture Quays, East Cowes. By early April, her re-fit tent was almost complete. More to follow



EMILY HARRIS



CARLO BORLENGHI

HISTORIC PHOTOS CB gallery online

Taken by Eileen Ramsay during the 1969 Round the Island Race, this is one of the first colour prints by a commercial yachting photographer. It shows *Slipstream of Cowley*, and is one of many historic photos for sale on our new online gallery in partnership with PPL Media. See classicboat.co.uk to learn more.



EILEEN RAMSAY, PPL MEDIA

CARIBBEAN SUPERYACHTS J-Class Hanuman v the moderns

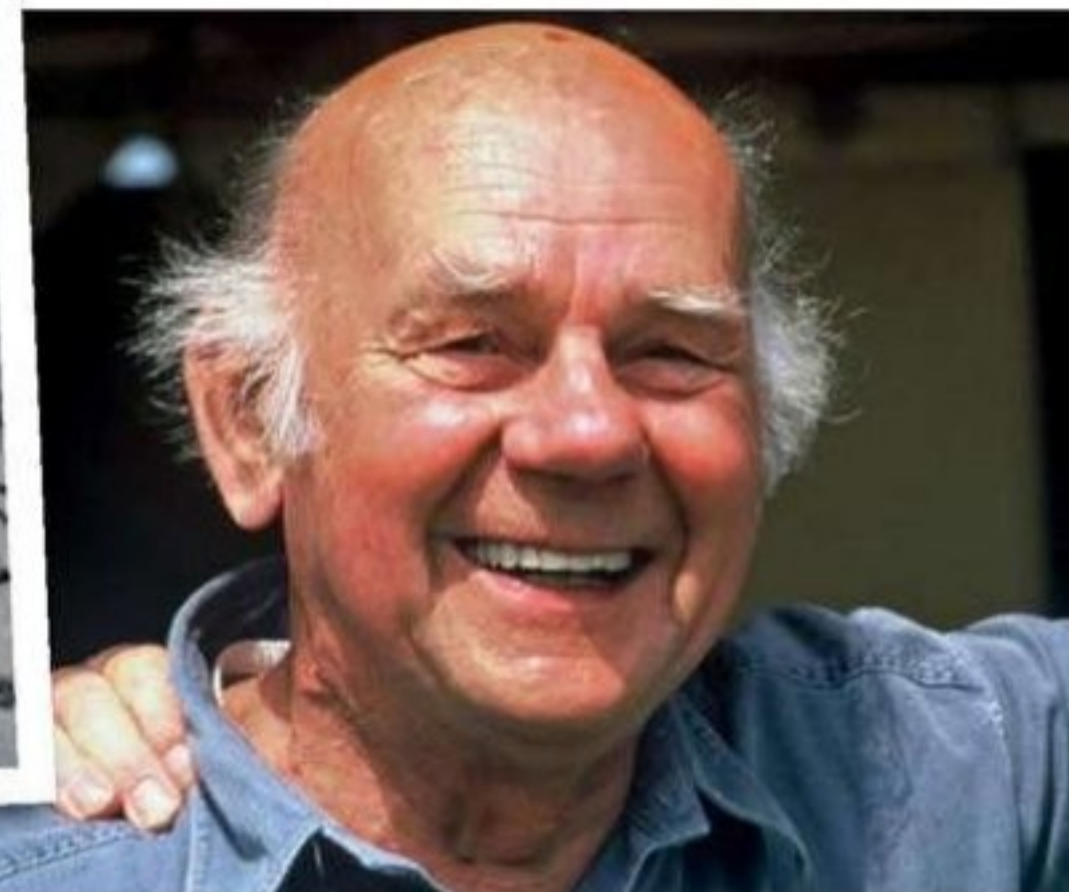
Three days of light-breeze racing in the Loro Piana Caribbean Superyacht Regatta in Virgin Gorda pitted J-Class *Hanuman* against a bevy of modern cruiser-racers in March. It came down to a two-man race with the Wally-designed 100ft (30m) sloop, *Indio*, but the final day's racing saw *Hanuman* (above) beaten by six minutes. See [p22-23](#) for more overseas news.



NIGEL SHARP



The 23ft (7m) *Muriel* was built by RD Pill in Gorran Haven as a Falmouth Quay Punt. Originally called *Winnie*, she served ships in Falmouth Bay and the Carrick Roads, including Liberty Ships during the war. Then she became a Falmouth Working Boat and dredged for oysters under sail. Present owners, Brian Chenoweth and son-in-law Mike Harper, now keep her in St Mawes. *Nigel Sharp*



OBITUARY

Jack Chippendale, boatbuilder and teacher

Jack Chippendale, who died in February at the age of 88, enjoyed at least three careers in boatbuilding, *writes Peter Willis.*

Born in 1924 over the Union pub at Portsmouth Point, he grew up watching the local boatbuilders at work, and at the age of 14 was apprenticed to Hampers of Fareham, building Victory and RNSA dinghies. "I've always felt I was lucky to have that prewar year – the standard was pretty high then," he once said.

In 1947 he set up on his own, building lightweight glued-construction dinghies. The business started slowly – an early order was for 10,000 beer crates – but by 1949 he'd moved to

Fareham, building Folkboats and the new Yachting World 14-footer among others. Dinghy designer Ian Procter was an employee, initially opening the mail. Jack provided a Rocket class dinghy for the Festival of Britain in 1951 and helped set up the first London Boat Show in 1954. As dinghy racing took off in the 1960s, Chippendale Boats grew, until, in the middle of the 1970 Boat Show, the company was suddenly and mysteriously declared insolvent.

Jack started again, always acknowledging the help of Ralph Moore of Wroxham, on a much smaller scale as Chippendale Craft, building dinghies to designs by

"Provided a Rocket dinghy for the Festival of Britain and helped set up the first London Boat Show in 1954"

Selway Fisher and Iain Oughtred among others, and developing the Wroxham Barns Craft Centre where he lived. He also co-founded the Wooden Boatbuilders' Trade Association in 1990.

He 'retired' in 1995, selling the business, but was soon active again, as a visiting lecturer at the Lyme Regis Boat Building Academy.

His unfailing good humour, courtesy and helpfulness will be greatly missed, but many of the boats he built are still sailing – including the early Folkboats – and his knowledge and craftsmanship lives on through the Lyme Regis graduates he taught.



CLASSIC BOAT

Changes to crew

Sam Fortescue (*left*) is taking over as deputy editor of Classic Boat. He spent the last year cruising the Atlantic with his wife in a Sadler 34, winning the Cruising Association's Best Online Log award (blog.mailasail.com/summersong). Peter Willis (*right*) retires after eight years with the magazine and will keep writing for us.

Steffan Meyric Hughes becomes news and features editor. On the ads team, Harry Jarman replaces Andrew Jameson.



Bluebird photographer dies

Photographer Geoffrey Hallawell died on 18 March at the age of 95, *reports Kevin Desmond.* From 1949, Geoff snapped many photos of Sir Malcolm Campbell and son Donald testing their Bluebird hydroplanes. Geoff covered Donald Campbell's K7 attempt on Coniston (above), including the fatal crash on 4 January 1967, an incident that haunted him.

LONDON 2012

Tall Ships take to the Thames

From 25 July to 12 August, as the world's best athletes battle it out in the Olympics, a daily parade of sail will take place on the Thames between Woolwich and Tower Bridge.

Some 16 Tall Ships, will ply up and down every day, offering up to 20,000 places available for all manner of corporate and personal entertainment. The 25th will see them joined by 200 other boats.

The model for the event is Sail Amsterdam. Boats taking part will need to pay £50 for a special licence. Tel: +44 (0)203 040 2350, www.sailroyalgreenwich.co.uk



25
YEARS OF
Classic Boat

Paul Dobson, CB's MD, right, chats to Rufus Gilday, the BCYC's new secretary, left, and Candy Hurst-Brown, great-granddaughter of famed skipper Charlie Barr



Above: Yachtsman and CB reader Keith Benham
Top: Boatowner David Hagan with Michael Gardner, RTYC vice-commadore
Below: Elizabeth Multon of publisher Adlard Coles with contributor and DCA president Roger Barnes



Left: Editor Dan Houston proposed the toast to CB
Below: Sylvia Ceroni and Helena Rae from Panerai, with CB's Louisa Skipper



Above: Fiona Williams of Pantaenius Insurance
Left: CB's Holly and Sally welcomed guests
Below: Barry Pickthaall with Andy Cassell of Ratsey and Lapthorn and Colin and Rosemary Mudie



Above right: Boatbuilder Colin Henwood, Tim Gedge of the Boat Building Academy and Dan Houston
Right: Jim and Tristan Stone with Helena Rae



Left: CB trio Martin Nott, publishing consultant, Sally Heyward, associate publisher, and deputy MD Steve Ross

25th BIRTHDAY PARTY

Classic Boat celebrates its first quarter-century

We ought to know how to push the boat out – and on 28 March we proved it with our 25th anniversary party at the the Royal Thames Yacht Club in Knightsbridge. Our 'local' yacht club – it's just up the road from CB's Sloane Street offices – was the venue for a champagne evening, attended by more than a hundred friends of the magazine – contributors, boat-builders, maritime heritage representatives and readers.

Guests included Tall Ship designer, Colin Mudie, Martyn Heighton of National Historic Ships, restorer Greg Powlesland, boatbuilder Dave Cockwell, Paul Spooner of Fairlie Restorations and many others.

Editor Dan Houston raised a glass to our first quarter-century, and toasted the next 25 years: "We're still going from strength to strength, with a readership that spans the world's major yachting centres."



CCA/OCC



ROGER ROBINSON

THE CRUISING CLUB OF AMERICA AWARD

Hiscock yacht wins cruising medal again

The Cruising Club of America and the Ocean Cruising Club have both honoured German Thies Matzen and Swede Kicki Ericson with their most prestigious awards in recognition of the couple's 23 years and 135,000 nautical miles cruising aboard *Wanderer III*.

The 1952 Laurent Giles sloop carried Eric and Susan Hiscock twice around the world; they won the CCA's Bluewater Medal after their first circumnavigation in 1955. The medal was first awarded

in 1923 for "the most meritorious example of seamanship... from among amateurs of all the nations". The Ocean Cruising Club's Award of Merit recognises members and non-members for "an outstanding voyage and achievement".

Thies and Kicki's passages include a ten-year circumnavigation, arriving back in New Zealand in 2000, by which time *Wanderer III* had been sailing the world's oceans for nearly half a century. They completed a major rebuild in 2002 which

Wanderer III in South Georgia

included reinstalling the original interior. Since then, the couple have cruised the high southern latitudes including Tasmania, sub-Antarctic New Zealand, Chile and the Falklands. In 2007 they spent two months in Antarctica.

The boat is virtually unchanged since 1952. She still carries hank-on foresails and her original winches. Her only nod to modern communication is a VHF radio and the 30ft (9m) yacht is Thies and Kicki's only home. *Beth Leonard*



C/O THE AUTHOR

FLORIDA

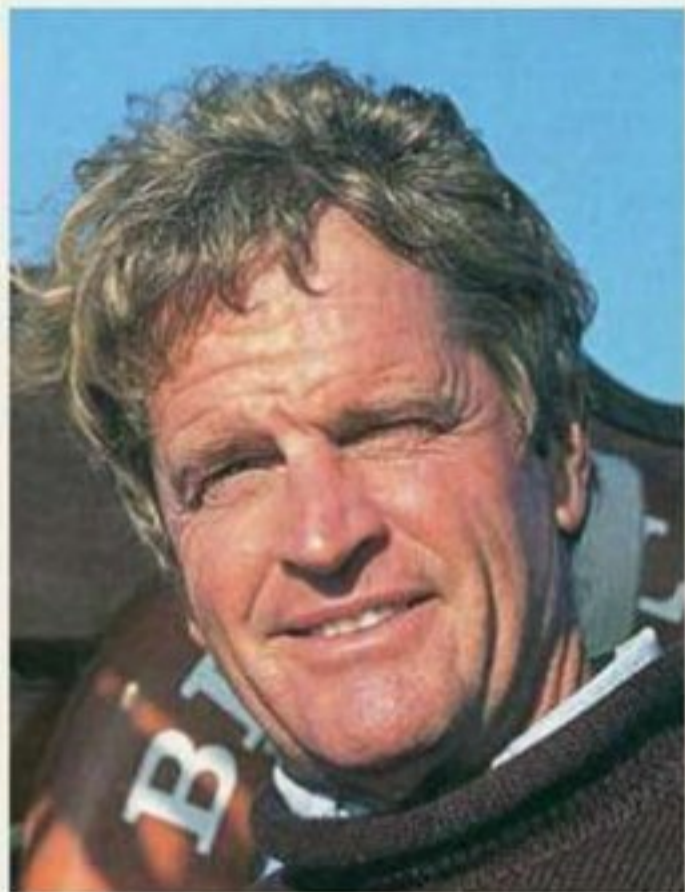
1,200 miles – in classic dinghies

'Ultra marathon' and 'traditional open sailing boat' are terms not often heard in the same sentence, writes *Chris Museler*. But the 12th annual running of the Everglades Challenge in Florida in March showed the two married quite well.

"We see a lot of heritage in the boats that do well, because it works," said event founder Steve Isaac, of the many home-built, plywood sail-and-oar boats in the race. Among this year's competitors were the stand-out designs

of the Core Sound line of schooners. Built in plywood, these are 17ft, 19ft or 22ft. Others included the Chesapeake Bay Lightcraft Dory, the Puddle Duck and a self-designed *Sand Flea*. All have hints of the traditional lifeboat and sharpie designs of the early 1900s.

The race, from De Soto, is 67 miles to Placeda, 300nM to Key Largo or 1,200nM to circumnavigate Florida. Competitors choose. Isaac calls it "the world's hardest small-boat race".



NIC COMPTON

OBITUARY George H Moffett Jr 1944-2012

Sailor and teacher George Moffett died of lung melanoma on 25 February at his home in Ledyard, CT, surrounded by his family.

George was born in Washington DC and studied art, and later theology in West Germany, where he met his wife Sabine. The two married in 1971 and moved to England, where George became headmaster of a boarding school and Sabine gave birth to their daughter Jessica.

In 1981, George became captain of the schooner *Brilliant* at the Mystic Seaport museum in Connecticut, a post he would hold for 25 years, taking more than 3,000 teenagers to sea as part of the museum's programme.

In 2000 he raced *Brilliant* from Halifax to Amsterdam to win the Tall Ships Race. He later skippered the Fife ketch *Belle Aventure*.

Friend Virginia Jones described him as "thoughtful and incredibly intelligent". Long-time shipmate and friend Tom Cunliffe said that "with George, nothing under the stars went unquestioned".

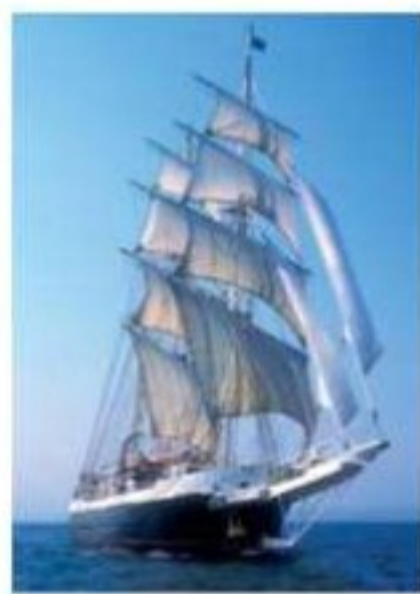
He leaves behind his wife Sabine, sister Elizabeth, daughter Jessica and her husband Thomas.

See classicboat.co.uk for our articles on George and *Brilliant*.

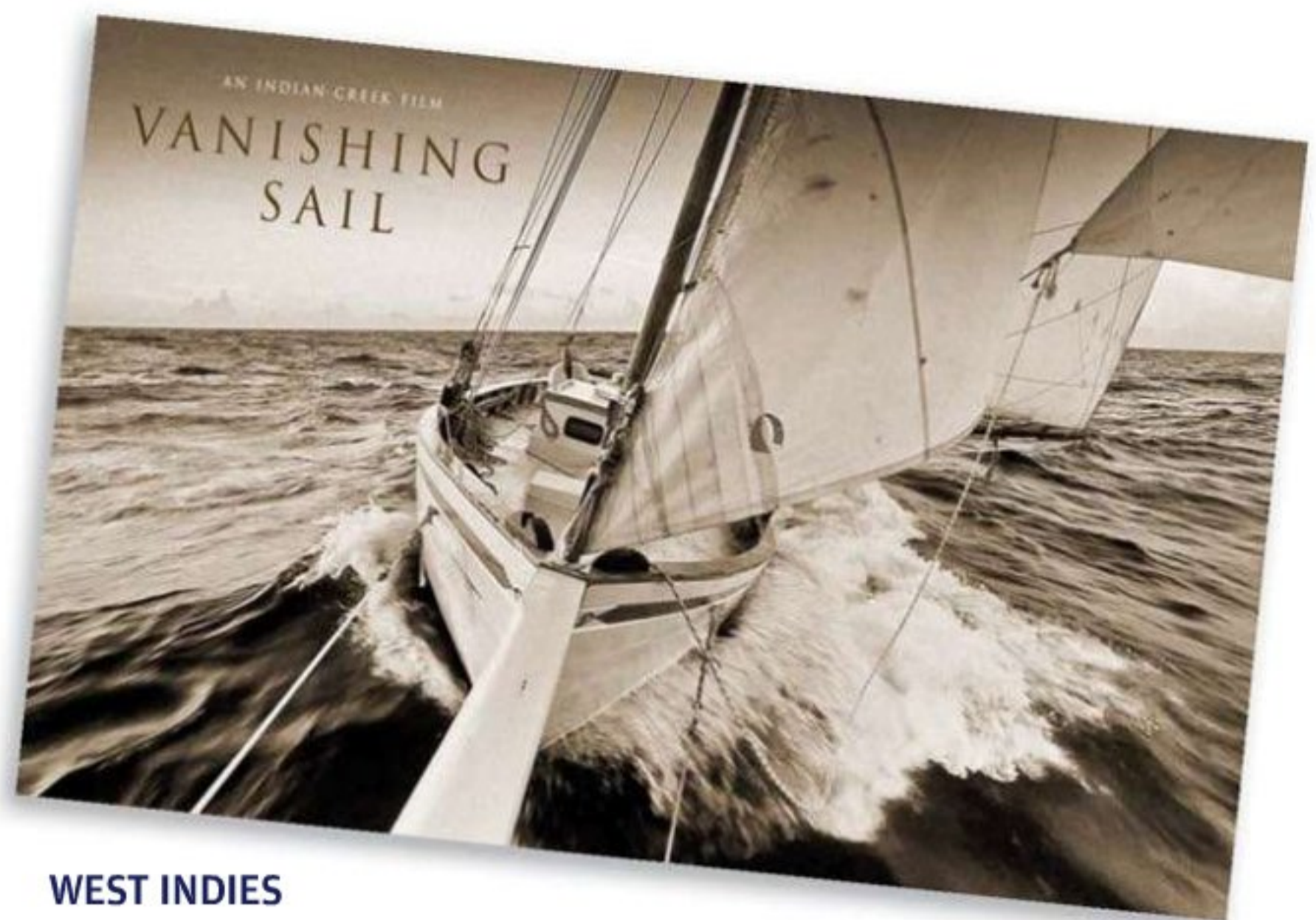
AROUND THE WORLD

Tall Ship to round capes

In 2013, the Jubilee Sailing Trust's Tall Ship *Lord Nelson* will tie the knot the old-fashioned way: south of the three great capes of Good Hope, Leeuwin and Horn. The ten-leg route touches seven continents and takes in the Tall Ships Races being held in Sydney on 13 October 2013. She will leave Southampton in October this year.



MAX



WEST INDIES

'Sloop' film seeks funds

A new film, *Vanishing Sail*, due for release in 2013, will tell the story of the traditional sailing craft of the West Indies. Built on the beach, with skills passed down the generations, the schooners and sloops worked the trade winds, fishing and carrying cargo and sometimes contraband.

Filming in the Grenadines is 80 per cent complete and features unprecedented interviews with the last captains and boatbuilders of types like the Carriacou sloop. The

aim is to record their way of life before it disappears.

Film-maker Alexis Andrews is a photographer by trade but in 1997, he rescued and rebuilt a sunken Carriacou sloop. His film tracks the resurgence of these craft as yachts for racing at events like the annual Antigua Classics regatta.

Alexis is now putting out a funding appeal on kickstarter.com in the hope of attracting the final \$48,000 he needs to complete *Vanishing Sail*.

AUSTRALIA

Launceston wooden boat rally success

Separated from the Australian mainland by the treacherous waters of Bass Strait, the island of Tasmania is blessed with what many regard as the finest boatbuilding timber to be found anywhere on earth, writes John Dean.

Traditionally-built Huon pine vessels spanning two centuries of Tasmania's maritime past took centre stage at the 2012 Launceston Wooden Boat Rally held at Seaport Marina on the Tamar River on the island's north coast.

Gaff-rigged Couta fishing boats, elegant steam launches and sailing dinghies gathered under a cornflower-blue sky.



JOHN DEAN

Tasmania's oldest vessel *Admiral*, built in 1865 and re-launched after a comprehensive restoration, dipped all eight oars in harmony as she ferried passengers to the local beauty spot of Cataract Gorge.

Surrounded by varnished rowboats and canoes winking in the sun, and in the company of shipwrights, old salts, landlubbers and Tasmanian pinot noir, it was impossible to imagine a better day.

Above: *Minx*, one of the many traditional workboats in Huon pine present at the gathering

Things to do this month



Historian David Starkey views a model of the Worshipful Company of Shipwrights' ceremonial barge (c1780)

ROYAL RIVER 27 APRIL - 9 SEPTEMBER

To provide a historical context for the Queen's Diamond Jubilee Pageant on 3 June, the National Maritime Museum is holding a major exhibition titled 'Royal River: Power, Pageantry and the Thames'. Its 400 objects come courtesy of the Royal Collection and NMM's own famous collections. The exhibition has been guest-curated by Dr David Starkey. Tel: +44 (0)20 8312 6608, rmg.co.uk

BEAULIEU BOAT JUMBLE 29 APRIL

Overpriced tat rubs flanks with genuinely useful stuff so you have to know what you're about. It's also, in the right weather, a scenic day out on the grounds of the Beaulieu Estate. On rainy days you might beat weaker, stay-at-home sorts to bag the bargains. CB has picked up everything from an early summer tan to piston hanks. Tel: +44 (0)1590 612345, beaulieu.co.uk



YARMOUTH OLD GAFFERS 25-27 MAY

'Yogaff' as it's known, is the flagship of the Old Gaffers Association, which gives it a democratic, fuzzy feel (that and the beards...) and the sight of the fleet moored in Yarmouth is spectacular. One to tick off the list if you have a wooden boat - even if its sails are, in fact, triangular - even if it has no sails. This year, Rob da Bank and a Queen Elizabeth lookalike will be part of the shore entertainment. Tel: +44 (0)1983 761704 yarmoutholdgaffersfestival.co.uk

OOSTENDE VOOR ANKER 25-28 MAY

Belgium? At anchor?! Some OGA members speak glowingly of this event. Sounds suspiciously like 'beer o' clock' to us! oostendevooranker.be

LECHLADE SMALL BOATS GATHERING 26-27 MAY

A confession: we only learned of this event very recently. Set near the source of the Thames in Gloucestershire, it's a laid-back weekend festival of camping and splashing around in small boats - there's not even room to sail, but it looks like the genuine spirit of 'simply messing about in boats'. mike.stevens.killay@talktalk.net

SPETSES CLASSIC 21-24 JUNE

It's only the second time this regatta has been held on the Greek island of Spetses. Last year's event saw a good showing of yachts and locally-built workboats and this year should be even better. Tel: +30 210 4220506, classicyachtrace.com

Next month in Classic Boat



QUEEN'S DIAMOND JUBILEE PAGEANT 3 JUNE

A thousand boats on the London River. It's hard to know what to add to that mental image! Read all about it on our website, where we have created a special category for this momentous event, the likes of which happen only every 400 years or so. classicboat.co.uk

CORRECTION

In CB286 we printed the wrong date for this year's Thames Traditional Boat Rally. It will be held from 14 to 15 July. Tel: +44 (0)1932 872575 tradboatrally.com

CHANGE OF DATE

Boats in the Bay, the St Ives lugger event, will now be on 1 September. Tel: +44 (0)7866 777219 stivesjumbo.com

PAGEANT PREVIEW What to see on the River Thames

All about the big event on 3 June (see left): don't miss our special 20-page plus guide



CHOOSING & USING A cabin sailing boat

What to look for, what to expect and how to decide whether she is the right boat for you

BOAT ELECTRICS New nav equipment

How do handheld nav aids like the iPad (right) shape up, plus a general update on some new gizmos afloat



PLUS:

An electric tender which is brand new on classic lines, a look at the historical pageants of the Thames, finding Tilman's dinghy and more



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Photo: Kai Greiser - yachtbild.de



40th Swale Smack and Sailing Barge Match

Saturday 11th August

Details from Lena Reekie, Match Secretary,
telephone 01795 530309 or 07968 058398

www.kentishsail.org
KSA is affiliated to the RYA

Photo by Edward Mannering



CHARLES MILLER LONDON

Model of royal yacht Aline

BY DAVE SELBY

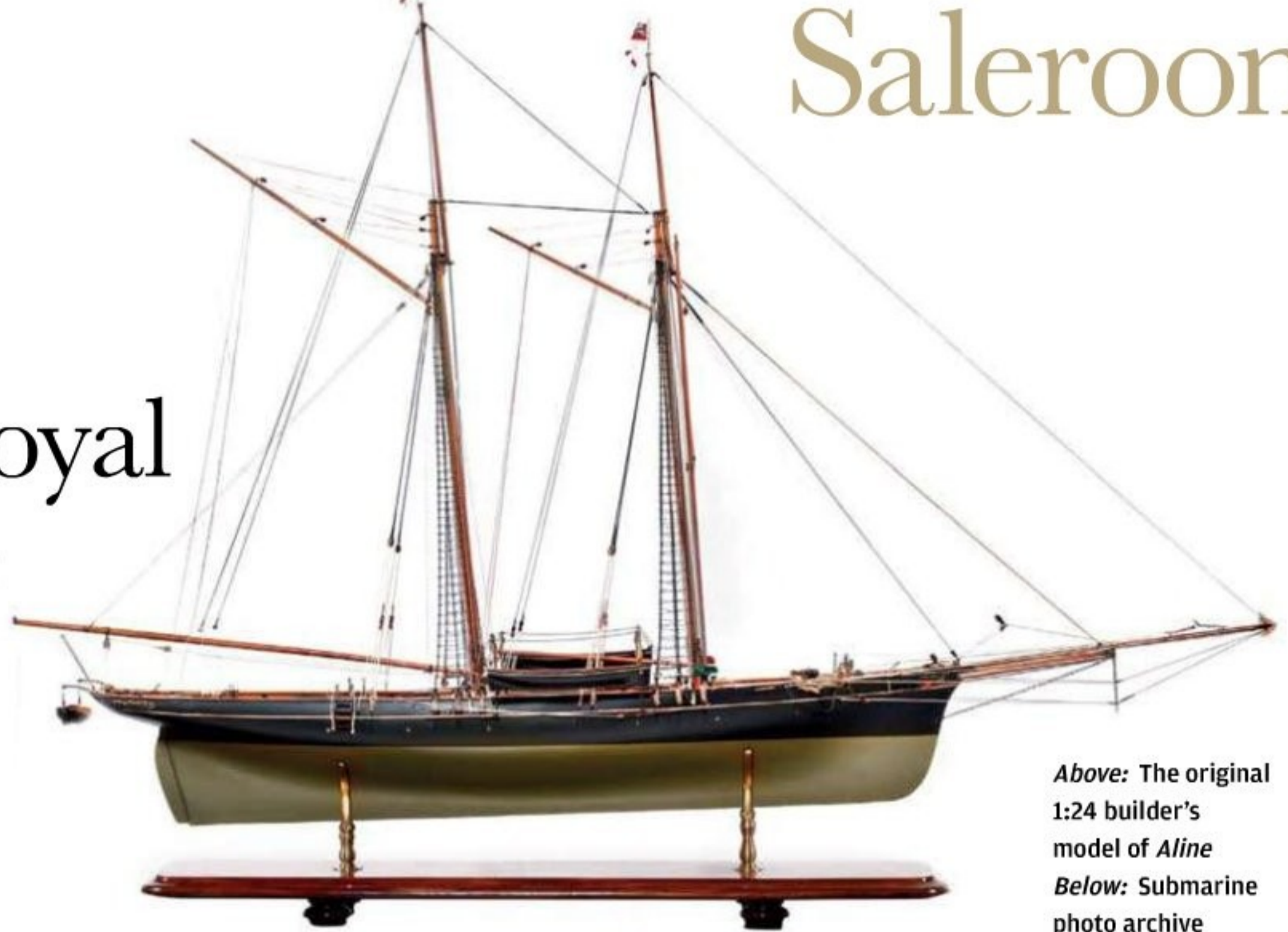
If you can't beat it, buy it: that's an approach that certainly worked for HRH Edward, Prince of Wales.

Aline (CB286), the state-of-the-art 115ft (34m) racing schooner, built by Camper & Nicholson in 1859, twice defeated the future Edward VII's *Hildegard* in private matches. On the first, in 1876, *Aline* was so far ahead that *Hildegard* simply gave up. After losing again a couple of years later, the Prince simply bought her.

Aline's fate is unclear, but the original 1:24 builder's model reveals a leading-edge racing machine of power and

exceptional grace. The 80in-long model, which has been restored, is expected to sell for £20,000 to £30,000 under the hammer at Charles Miller's spring London maritime auction on 25 April.

The auction features objects from scrimshaw, painting and instruments to a photo archive of early British submarines. One of the most poignant lots is a photograph of a penguin taken by Herbert Ponting, who accompanied Scott on his tragic last expedition, 100 years ago. The charming shot (estimate: £500-800) has the doom-laden title 'I don't care what becomes of me'.



Above: The original 1:24 builder's model of *Aline*
Below: Submarine photo archive



RM AUCTIONS MONACO

Ferrari 150mph record breaker

In October 1953, Ferrari V12 power catapulted *Arno XI* across Italy's Lake Iseo to shatter the 800kg class record and raise the bar to an incredible 150.19mph (241.7kph). The record still stands in 2012.

Arno XI was the brainchild of Achille Castoldi, who set about producing a record-breaking racing hydroplane. What gave him an edge was his friendship with Ferrari racing

drivers Alberto Ascari and Luigi Villorresi, who convinced Enzo Ferrari to back the project by supplying engines and technical support. The Ferrari 4.5-litre V12 engine was the same as installed in Grand Prix cars; with twin superchargers it developed in excess of 502bhp at 6000rpm.

After its record run, *Arno IX* went on to race for more than 10 years, gaining numerous wins

and a European Championship victory, along with a clutch of fastest laps, many of which still stand.

On 11 and 12 May, the legendary hydroplane, now restored to concours condition, could be setting records again, when she comes under the hammer at RM Auctions' classic car auction in Monaco. Estimate is a heady £850,000-1.25 million, as likely to appeal to car collectors as boat buffs.



BONHAMS

Titanic timing

One hundred years to the day after RMS *Titanic* sank in the north Atlantic with the cost of 1500 lives, Bonhams is holding a one-off centenary auction in New York, entitled "RMS *Titanic*: 100 Years of Fact & Fiction."

Among the lots in the 15 April sale is an unused ticket for the Belfast launch of the tragic vessel, expected to fetch £35,000-45,000.

LATITUDE

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Chronometer

Ultra modern electronics give this classic-looking chronometer its exceptional accuracy, according to manufacturer Nautische Instrumente Mühle-Glashütte. Its quartz mechanism is designed for years of continuous operation and can be adjusted by an expert without opening the case, via hidden test jacks. The battery can be changed without stopping the action, as the chronometer will continue to run for at least five minutes without power. Readability is the other guiding principle. The clock features a non-reflective face and separate scale for seconds. A robust mahogany case that has been designed to withstand marine conditions protects the mechanism. Mühle-Glashütte has been making timepieces for more than 140 years. Expect to pay around £1,750

More work can be seen at www.muehle-glashuette.de



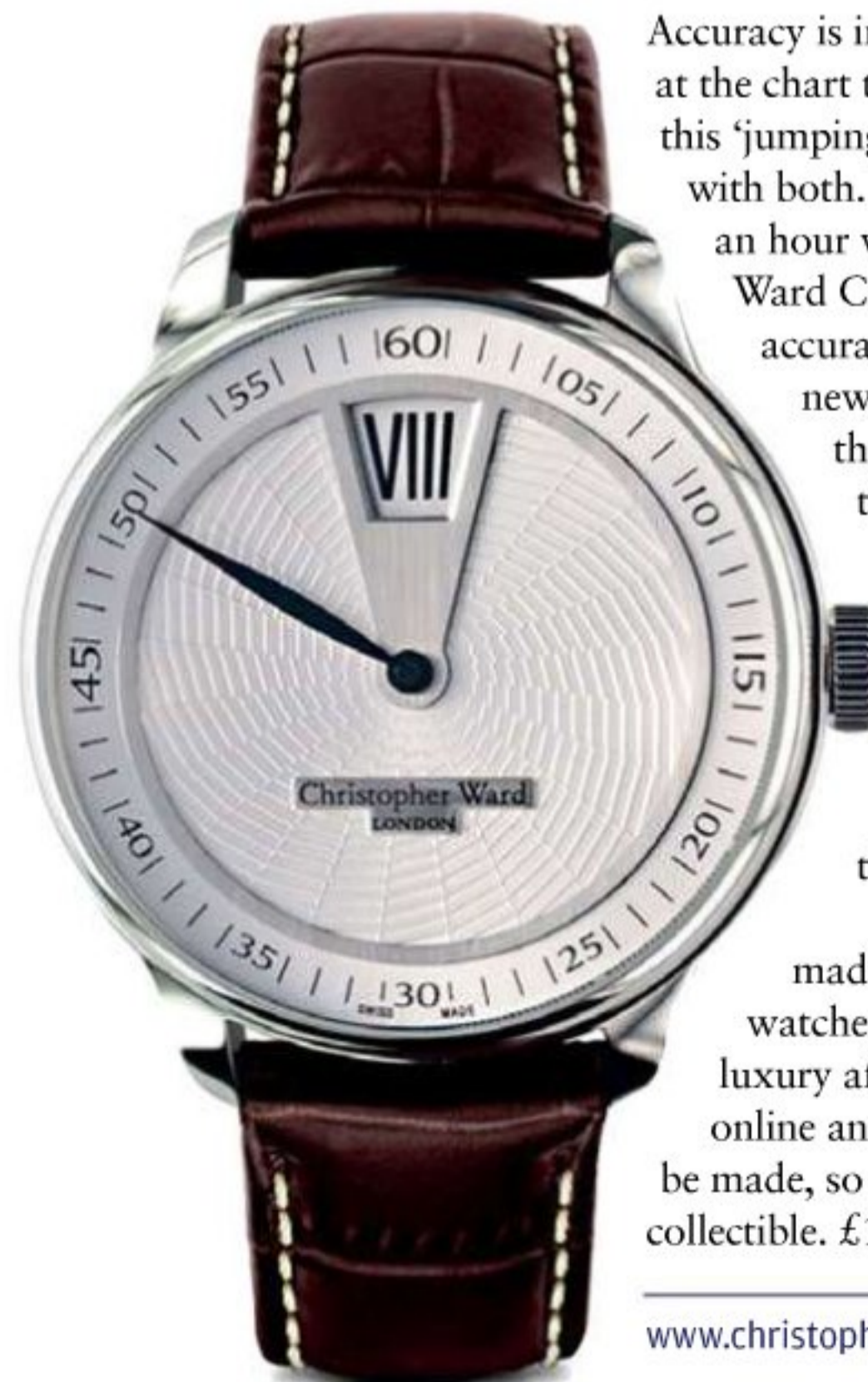
Ship's bell

Whether it's a case of refurbishing an old clanger, or commissioning a new one, the Bellingham Bell Company can help. In business for over 30 years, Bellingham specialises in the finest bronze ship's bells in a range of finishes, including polished, matte and patina, to mimic an antique look. For a custom finish, try a plated option in chrome, rose or yellow gold, or go for an all-stainless bell.

Using the old art of lost-wax casting, text and logos can be featured, and the foundry can produce exact copies of existing bells. The company, based in Maine, US, also has a range of mounts and accessories such as bell ropes, lanyards and polish. Prices start at \$475 (£300) for a 4in bell up to \$8,000 (£5,040) for a 16in bell.

www.bellinghambell.com

Jumping hour watch by Christopher Ward



Accuracy is important, whether you're at the chart table or on the dock, and this 'jumping hour' watch can help with both. With a single hand and an hour window, the Christopher Ward C9 is billed as supremely accurate, thanks to an ingenious new movement that prevents the watch losing time when the hour changes. Power consumption is kept constant, avoiding the reliability problems linked to the power surge required in some watches to move the hour dial.

Designed in Britain but made in Switzerland, these watches are aimed at making luxury affordable. They sell only online and just 200 of them will be made, so they may prove highly collectible. £1,150

www.christopherward.co.uk

Stavanger's thousand-mile farewell tour

Nic Compton joins Norway's historic Colin Archer-designed rescue boat as she heads towards her new life as a museum exhibit







“**T**he forecast is for strong westerly wind tomorrow. The west wind comes straight from Iceland, so there will be a big sea as well,” says Johan. Really? Yes indeed, Rørvik, where we are moored, is on the same latitude as Iceland. Another 80 miles further north lies the Arctic Circle. No wonder it’s cold up here!

We are sitting in *Stavanger*’s saloon, drinking coffee after a breakfast of dried cod, pickled herring and brown cheese. The wood-burning stove is lit, and the paraffin lamp is casting a warm glow over the pale oak panelling. It’s a special moment. Not only is this the exact same cabin where the lifeboat crews took shelter during the ship’s working life, but this is *Stavanger*’s last voyage. Ever.

When the Norwegian Society for Sea Rescue decided to buy back one of the original *redningskøyter* (‘rescue cutters’) to be preserved for posterity, there were several to choose from, but *Stavanger* was at the top of their list. Not only is she one of the last Colin Archer-designed rescue boats in existence, but she is also probably the most original. Owned by the same family for 59 years since decommissioning, she is virtually as she was the day she was launched in 1901 – no engine, no electricity, and cooking is done on the wood-burning stove.

Less obvious was what to do with her once they’d bought her. At least half a dozen museums bid to provide a home for the vessel. Eventually, the NSSR picked the Norwegian National Maritime Museum in Oslo. There,



PHOTOS BY NIC COMPTON



she will be exhibited alongside the legendary *Fram*, also designed by Colin Archer and used by both Nansen and Amundsen in their polar expeditions (north and south), and *Gjøa*, the first ship to cross the Northwest Passage.

It was a controversial decision – the museum plans to display the boat with a section of hull planking removed to give better visibility of her construction to the visiting public. Which effectively means she will never go to sea again. For many, to take a perfectly sound boat out of service and turn her into a static display like this was nothing short of sacrilegious. Far better, they argued, to maintain her in sailing condition, and use her to study how an authentic redningskøyte performs at sea.

The argument was intensified in 1997 when another Colin Archer rescue boat sank. *Christiania* was sailing from Norway to Denmark in a Force 9 gale when she ‘fell off’ a wave and went down in 500m of water. Incredibly, she was eventually raised and restored and, three years later, was sailing once more. But the incident underlined how vulnerable these vessels are and how easily they could be lost – along with the maritime legacy they represent. And, once they are lost, no amount of replicas, however well built, can replace them.

Stavanger’s skipper is Johan Petersen, whose family have owned *Christiania* for over 30 years. He was on board, along with his brother and some friends, when she sank on that terrible night. He also project-managed her restoration, gaining invaluable knowledge about how these boats were built. The NSSR asked him to

oversee *Stavanger*’s preservation, as well as becoming her de facto skipper. He fully supports the decision to take the vessel out of the water.

“During the restoration of *Christiania*, it became apparent to me that it is important that there are detailed sources of how they were really built and how problems were solved,” he says. “Many questions arise about how to do this and that and, even though the general layout is well known, the details are often difficult to find. Later, when I got directly involved with *Stavanger*, it made sense to me that exactly this ship should be preserved and ‘frozen’ in time as her source value is so great.”

HER FINAL VOYAGE

But before *Stavanger* is ‘frozen in time’, there is time for one last, symbolic voyage: 1,000 miles from the Lofoten Islands, 120 miles north of the Arctic Circle, down the west coast of Norway and up the Oslofjord to her final resting place. On the way, she will visit most of the stations where the original rescue boats were once based.

It is a voyage to raise awareness of *Stavanger* and of the work of the NSSR, both past and present. It is a voyage that offers a chance for people to visit an original redningskøyte, and to imagine what life must have been like for the crews who lived on these boats. And it is a voyage to say thank you to the hundreds of volunteers who raise the money which enables the society to carry on with its valuable work – and to say thank you for the 6,200 lives the NSSR has saved since its inception 121 years ago.

Above left:
Stavanger near
Rørvik

Above: In the Vikna
archipelago

Left: Breakfast in
Stavanger’s cabin

Left below: Sailing
in traditional
oilskins



Above: Stavanger in Vikna

Right: Snow on the deck

Below right: Foredeck work in oilskins



When I join *Stavanger* in Rørvik, the ship and her crew have already been sailing for four weeks, and the snow that had been settling on her deck has receded to the mountaintops. Our plan is to sail to the outlying islands of Sør-Gjæslingan, 20 miles to the southwest. From there, it's 100 miles of open sea all the way to *Stavanger's* one-time home of Titran — which is why the westerly wind is of concern. *Stavanger* won't mind the weather, of course, but whether the crew are up for a 24-hour thrash into a westerly gale is another matter.

In the end, the weather is typically Norwegian: one minute gloriously calm and sunny, the next viciously dark and squally. We arrive at Sør-Gjæslingan at dusk as the wind is picking up to Force 7 and eventually manage to pick out the channel into harbour. With no engine, it's a matter of dropping the anchor at a safe distance off the jetty and warping in with the vintage cast-iron capstan.

Whenever possible, the crew try to do things as they would have been done a hundred years ago — it's a chance to learn how these boats were handled and why. To this end, they have recreated, and filmed, several incidents recorded in the ship's 1901-17 log — miraculously discovered in someone's shed a few years ago. "If you don't have an engine as a back-up, it forces you to think differently," says Johan.

Fishing in Norway in the 19th century was a dangerous occupation. As the industry became more lucrative, fishermen sailed ever further to gather their catch of fish, usually in small open boats only really suitable for coastal



“The crew try to do things as they would have been done a hundred years ago”



work. As a result, between 1846 and 1855, there were around 700-750 deaths at sea every year. Plans to set up a lifeboat network similar to those in Holland and Britain were thwarted by the sheer length of Norway's coastline. It wasn't until the Norwegian Society for Sea Rescue was established in 1891 – with Colin Archer on its committee – that the idea of building seaworthy vessels to patrol the fisheries full-time gained credence.

DESIGN COMPETITION

The following year, the society announced a competition to find a suitable design, with a prize of NKr 150 for the winner. The winning design was not by Colin Archer (who was on the jury), but by ship owner Christian Lauritz Stephansen. Archer was, however, commissioned to revise the design and to submit his own plans for a rescue boat. Both boats were duly built the following year and christened *Liv* ('life') and *Colin Archer* respectively. Archer's namesake set off to the Lofotens in December 1893, to provide cover for a fleet of 2,000 fishing boats; *Liv* had to undergo alterations (including a new rig) before she followed in March 1894.

The fishermen themselves were initially sceptical about the presence of these 'southern' redningskøyer in their midst. It took a dramatic rescue operation by *Colin Archer* at the end of her first season, when she set out in a hurricane to rescue 36 seamen 'from certain death', to finally convince them of their worth. It soon became apparent that the extra safety provided by the rescue

boats not only reduced the numbers of deaths at sea but also allowed the fishermen to continue working in weather that would otherwise have forced them back to harbour. One anecdotal report suggests that this factor increased their overall catch by more than 10 per cent.

Of the two designs, Colin Archer's proved to be the superior, and four more were built before it was modified by Archer himself in 1897 into the Svolvær class. Ten of these were built from 1897 to 1907. The final version of the design was the Solli/Vardø class. By the time the last of these was built in 1924, some 32 of his rescue boats had been built, with an average life span of 36 years. Between them, they saved an estimated 2,500 lives.

Stavanger was the third Svolvær built by Colin Archer for the NSSR and included several subtle alterations to the original design – a heavier iron keel, a self-bailing cockpit, and moving the tank of cod liver oil, used to calm rough seas, into the galley to keep it warm and, therefore, more liquid. The number of bunks was reduced to four, from six, but by enlarging the sitting benches to double up as bunks, the capacity was increased to eight berths.

Apart from that, the construction was as normal: massive. The 1½in (36mm) thick oak outer planking was fastened onto 3½ x 7in (90 x 180mm) grown pine frames with 3in (75mm) iron spikes and trenails made of juniper wood. Just for good measure, a second layer of 2in (50mm) thick pine planking was attached to the inside of the frames, in case the outer skin was ruptured.

Above: Everything is traditional

“A good sailer, perhaps the best that Colin Archer built for us”



REDNINGSSKAPET



REDNINGSSKAPET

Above left:
Designer and
builder Colin
Archer, with the RS
William Edgar in
build

Above: The original
redningskøyt
(rescue boat) Colin
Archer

Stavanger served for 38 years in the NSSR, from 1901 to 1938; she saved 53 sailors ‘from certain death’ and went to the assistance of some 2,996 vessels. For most of this time, she was based in Titran on the island of Frøya, halfway up the west coast, near Trondheim.

As the rescue boats became absorbed into the communities they served, they inevitably took on other roles, such as taking doctors to treat the sick or injured, and delivering mail if the mail ships weren’t running. On 12 January 1908, *Stavanger* was asked to fetch a midwife from Hallaren, about 20 miles to the east of Titran. But the midwife seems not to have enjoyed the ride, as the log suggests: “Wind southwest storm with rain... Got the midwife onboard and left Hallaren at 2pm. Two reefs in both jib and mainsail, as the wind was blowing foam and there were big waves. The midwife became so seasick that we had to tack to Bustvik [approx 2 miles east of Titran], so she could walk the rest of the way. Let go anchor at Bustvik at 7pm.”

Like most NSSR boats, *Stavanger* sailed with the fishing fleets from October to May and was then refitted and laid up for the summer, when the weather was fair. She earned a reputation as a seakindly vessel and seems to have been looked upon with special affection by the men who sailed her. When she was eventually sold into private hands in 1938 for the sum of NKr 6,300, the NSSR wrote a letter to the new owners wishing them luck with the ship and describing her as “a good sailer, perhaps the best that Colin Archer ever built for us”.

So far, so much like many other redningskøyter sold off after giving long and valuable service under the NSSR – except that *Stavanger*’s new owners, Jul and Lillerut Nielsen were not like many other owners. Both were experienced sailors in their own right: Jul had owned a pair of spidsgatter (double-ended yachts) on which he had sailed across the North Sea, far beyond the boats’ usual range, while Lillerut had saved up since primary school to have her own spidsgatter built. After hiding *Stavanger* in the Oslofjord during the war, they undertook a minimal conversion in 1946, including fitting an engine and a WC. For the next 12 years, they sailed the boat far and wide, cruising to Spain and the Caribbean long before such voyages became the norm for North European sailors.

RACING CELEBRITY

In 1947 they took part in one of the first post-war races, from Blyth in Scotland to Kristiansand in Norway, finishing second, and in 1955 they had the boat shipped to Newport, RI, to compete in the Transatlantic Race to Marstrand, in Germany, when Norway’s most celebrated war hero Leif Larsen (‘Shetland Larsen’) was one of the crew – and for a time *Stavanger* became something of a celebrity in Norwegian sailing circles.

Tragedy struck, however, when Jul died in a boating accident during a cruise to the Mediterranean in 1958, and Lillerut was left to look after the boat and their five-year-old son Jeppe on her own. Even then, there was



no question of selling the family's beloved boat and, years later, when major work was needed, Lillerut sold the family home rather than get rid of *Stavanger*. It was a profound experience for the boy, who became a boat designer and surveyor – specialising in Colin Archers – and co-founded the Risør Wooden Boat Festival in 1979. Like his parents, he resisted the temptation to alter the boat and sailed her again to the Caribbean in 1986-87.

By the mid-1990s, however, the demands of looking after an old wooden boat were beginning to take their toll. “The NSSR museum in Horten had asked me about buying *Stavanger* a couple of years before *Christiania* sank,” remembers Jeppe. “They asked me about four times, but I refused as it was hard to part with the boat. Eventually, I had to consider their offer, as it is a major job looking after such a boat. When *Christiania* sank, I felt it was time to get one of these boats on land and, since *Stavanger* is the most original one, it would be the right boat to become a museum. I discussed this with my mother, and she agreed. If we had to sell one day, it would be better to have the boat in a museum, rather than have someone else sailing around in our boat and maybe not treating her well.”

Stavanger was bought by the NSSR in September 1997, and in 2000-2002 underwent a gradual restoration programme at Moen Trebåtbyggeri in Risør to reverse any changes that had been made during her time as a yacht. “The hull was in pretty good shape,” says Johan. “If we were going to keep sailing her, we

would have changed more, but with *Stavanger* the perspective is the other way: we don't want to change anything if we don't absolutely have to.”

Below decks, the primus stove was removed and the wood-burning stove in the galley returned to its cooking role, while the heads was replaced by a traditional ‘Little Siri’ – or wooden bucket. Even the paintwork was replicated exactly as original, thanks to a painstaking study by the Norwegian Institute for Cultural Heritage Research. The work received an official stamp of approval in 2003, when Norway's National Directorate for Cultural Heritage declared *Stavanger* a historic vessel, a status granted to fewer than 200 boats.

ROVING AMBASSADOR

Since then, Johan and his crew of Colin Archer aficionados and/or NSSR employees have sailed the boat extensively around Norway, acting as a roaming ambassador for the NSSR. And he has seen plenty of evidence to validate the NSSR's claim that *Stavanger* was “perhaps the best [sailer] that Colin Archer ever built for us”. During racing at the Risør Wooden Boat Festival, she overtook several sister ships, despite her smaller sails. Johan says she is noticeably more manoeuvrable and lighter on the helm than other redningskøyter he has sailed – partly, he suggests, because she is sailing under her original configuration, without the weight of an engine or the drag of a prop. And, because the rudder hasn't got a hole chopped into it for the prop, it can be a

STAVANGER

DESIGNED
Colin Archer

BUILT
1901

LENGTH OVERALL
47ft 1in
(14.4m)

LENGTH WATERLINE
41ft
(12.5m)

BEAM
15ft 3in
(4.7m)

DRAUGHT
7ft 8in
(2.4m)

SAIL AREA
1,184sqft
(110m²)



Above: Working on deck

Below: *Stavanger* ashore, prior to being placed under cover

bit smaller and therefore easier to handle. And if you imagine the intuitive knowledge built up over a lifetime of manoeuvring under sail, then it's not too hard to see that the almost endless possibilities afforded by the combination of four sails would be far more versatile than the linear trajectory of a single propeller.

BACK TO THE OILSKINS

In Sør-Gjæslingan, the promised westerly gale has set in and it becomes clear that *Stavanger* won't be heading for Titran any time soon. Instead, the crew decide to go out and film the boat's performance in foul weather. As an additional touch of authenticity, they forego modern foul

weather gear and don the yellow oilskins and black wellies that their forebears might have worn. No doubt there are valuable lessons to be learned by having sea water trickling down the back of your neck.

Soon, we are joined by *Stavanger's* 21st-century incarnation: the 2003 state-of-the-art 'cruising lifeboat' *Harald V*. To see the two craft side by side is to witness 100 years of evolution in boat design, and it's fascinating how much has changed. Both boats sport the NSSR's distinctive livery of a white hull and red rubbing strake, but they could hardly be more different. *Stavanger's* wood, iron and steel have been replaced by aluminium, and her 110m² of canvas has been replaced by 4,000hp of engine, with a corresponding increase in speed from 7 to 25 knots.

Watching *Stavanger* bounding across the waves from the comfort of *Harald V's* wheelhouse, as we film the historic manoeuvres, it becomes apparent that the fruit of 100 years of evolution is not just comfort, efficiency and speed, but also a deep respect for the sailors of the past. In the face of all this wind and sea, the little sailing ship with its yellow-clad crew looks incredibly fragile – unlikely to survive the day, let alone a hundred years.

Our time is up and, as we storm off back to Rørvik aboard *Harald V* at 24 knots, *Stavanger* is reduced to a smaller and smaller speck on a vast ocean. Then, all too soon, she is gone. The next time I'll see her will be on dry land, a long way away from this sea she has inhabited for the past century. It suddenly seems an immense, albeit necessary, sacrifice.

Preserving Stavanger: 'standard conservation precautions'

Ship preservation is still a relatively new field, and conservationists are still coming to grips with the best methods for maintaining these complex structures out of the water. The main issues are preserving the shape of the hull, protecting the structure from degradation and providing appropriate access for the public. Roger Knight, former Deputy Director of the National Maritime Museum in London, has said that whereas a restored building will last for about 60 years, a restored ship will last for just 12 years. That is the scale of the problem.

Placing the vessel under cover and providing the hull with sympathetic support, using wooden rather than steel shores, can help, preserving it from the sort of deterioration that had, for example, afflicted the *Cutty Sark* over the past half-century.

The Norwegian National Maritime Museum has 40 years' experience preserving a variety of wooden craft up to 70ft (21.3m) long. *Stavanger* will be placed under cover in the Boat Hall where, communications manager Eyvind Bagle told us "standard conservation precautions" to ensure that drying out does not occur will include treating the hull with linseed oil, wetting the deck, and caulking the seams when necessary. There is no strict temperature or humidity



control in the museum, he said, although the hall is heated in winter and care is taken to avoid sudden fluctuations of temperature which lead to condensation.

VIEWING HOLE

As for the controversial decision to cut a 30ft x 1ft 8in (10 x 0.5m) 'viewing

hole' in the bottom of *Stavanger's* hull, Eyvind says the decision was being "carefully considered". "The grounds for doing it are mainly two. Firstly, to allow for exterior oversight and inspire our visitors to board the boat. Secondly, to improve ventilation of the boat. The exact measurements of the cut out are not finally decided upon. The decision rests with the project group comprising members from the museum and from the NSSR, after having consulted with the National Directorate for Cultural Heritage."

www.norsk-sjofartsmuseum.no



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38' sloop *Here and Now*, Nat Benjamin design.

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McGRUER LEGACY

The first McGruer regatta for many years will take place in early May; *Kathy Mansfield* reviews the legacy of this great, and prolific, Scottish boatbuilder



Above: The yawl *Elona*, built in 1962, enjoying Scottish waters
Left: All seven brothers and three sisters with their parents Ewing McGruer (1866-1949) and Janet McKay (1866-1931)



KATHY MANSFIELD

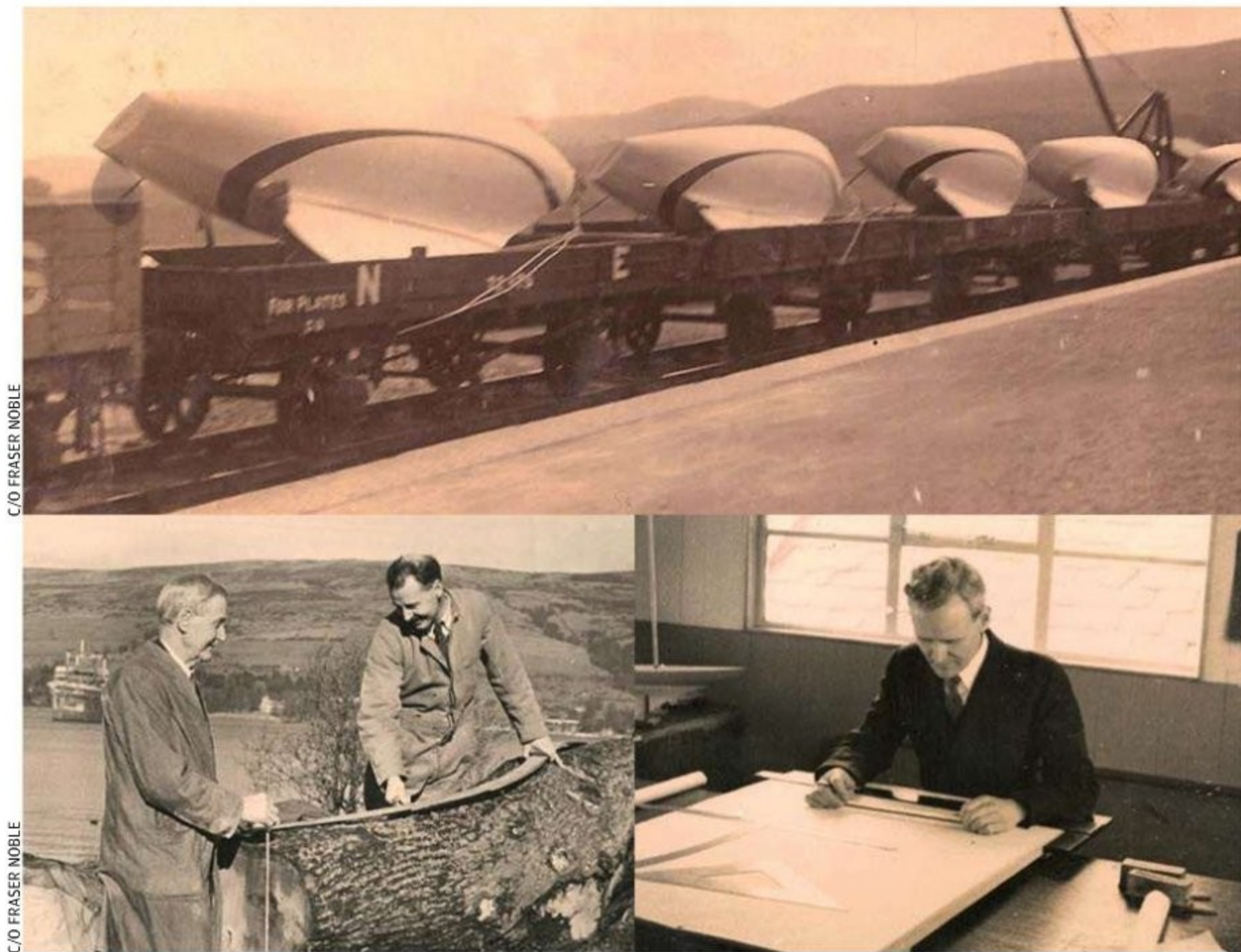
A century ago, the Clyde was home to some of the world's most celebrated boat designers and builders. Craftsmen such as the three William Fifes, George Lennox Watson and Alfred Mylne made their names in this period, but they were not the only ones. Other firms secured their place in history, too, producing boats that are still cherished as classics and sailed today. McGruer & Co is one such; a family business that worked to a very high standard for over a century from its foundation in 1897.

The designs of Ewing, James and, later, George McGruer have stood the test of time, and for the first time since the company's centenary, a McGruer regatta is being organised. Scheduled for 5-6 May, the event takes

place at Rhu Marina on the Gareloch, nearly opposite McGruer's original Clynder yard. Organiser Gordon Drysdale, who sails the 1938 McGruer cutter *Rowan IV*, is passionate about the boats. "I have long felt that McGruer boats are not sufficiently celebrated – for their contemporary design advances, the pre-eminent build quality, and patronage by the royal family and Admiralty," he says. "I am delighted that so many iconic McGruers are coming to the regatta, as well as various others by Scottish designers."

The event has attracted classic boats of all sorts, not just McGruers, and from as far afield as Essex, Guernsey and the US. Paul Goss, longstanding captain of the three-masted *Adix*, has entered his 1887 William Fife II-designed gaff cutter *Ayrshire Lass*. McGruer boats will

“McGruer’s biggest contribution ... was in hollow spars”



Top: A trainload of Gareloch One Designs in 1924
Above left: Ewing Sr and David at the sawmill
Above right: James at the drawing board

include the 47ft (14.3m) *Rinamara*, designed by James McGruer, and the 55ft (16.8m) *Cuilaun*, usually based in Camden, Maine; the 1946 *Kelana of Clynder*, the yawls *Elona* and *Coigach* and 7-Metre class *Zaleda*, all designed by James in the 1960s, will also be sailing. The owner of *Al Malika*, designed and built for the Sultan of Zanzibar as a gift from King George V, will fly over from South Africa before continuing with his restoration of the 32ft (9.8m) sloop. Some of Ewing McGruer’s Gareloch One Designs of 1924 will also be racing, bringing the total to some 15 boats.

“I am delighted to see the recent upsurge of interest in McGruer boats,” says Fraser Noble, a McGruer relative and owner of the company today. The size of the regatta bears out his words.

A THRIVING START-UP

The McGruers go far in Scottish boatbuilding, perhaps as far as 1296, according to a document in Inverness Library, pertaining to the building of a warship for a French nobleman. But the story began in earnest when Ewing and Gruer McGruer rented 90ft of Clyde riverbank in 1897 to build, repair and hire small rowing and sailing boats, having been taught the rudiments of cabinetry and boatbuilding by their father. The young designer Alfred Mylne was an important patron: McGruer had built an 18ft (5.5m) lug-rigged boat for

him in 1896, and for the next five years every boat they built was to his design. One of these was *Wyvette*, a Clyde 17/19 built in 1897 that is still owned by Fraser Noble. Named for their waterline and overall length, these boats were built of pitch pine and oak with lots of sail between their 6ft bowsprit and a boom extending 8ft beyond the stern. They built to the new Fife/Watson Clyde 19/24 rule, the Holy Loch One Design plus others. Business was going well and the boats were winning races.

Gruer, 17 years older than his brother, was content to run their small boat business, but Ewing wanted to expand. So, he moved west to Robertsons of Sandbank, then a small yard in Tighnabruaich, until he was able to set up on his own in premises at Clynder on the Gareloch, in 1910. The move there must have been satisfying, running a flat-bottomed puffer full-steam up the burn at Clynder, until it ran aground for unloading.

Meanwhile, his father, Ewing, had been busy building a boatyard workforce. There were by now seven sons and three daughters, and Ewing made careful use of their abilities. School finished at the age of 14, and they were apprenticed to their father to learn about boatbuilding. Ewing Jr, born in 1889, showed an original and inventive mind and was sent to train with Alfred Mylne. John was a budding craftsman and stayed at Clynder, as did Andrew. William showed a skill for numbers and was apprenticed to a Glasgow accountant, James showed an



aptitude for boat design and was apprenticed to George Watson, later working at Herreshoff in the US, then Sparkman & Stephens. David became a specialist in tropical hardwoods, Alec managed the slipway, Jessie ran the clerical side, and during the war, a good number of women worked in the boatyard at all jobs.

Work was instantly challenging: George Watson's 56ft (17.1m) twin screw motoryacht *Ottawa* was one of the first boats built at the new premises, followed by another Watson commission. The Admiralty placed orders for cutters, whalers and gigs as the First World War approached, and steam and motor launches were also built during the war.

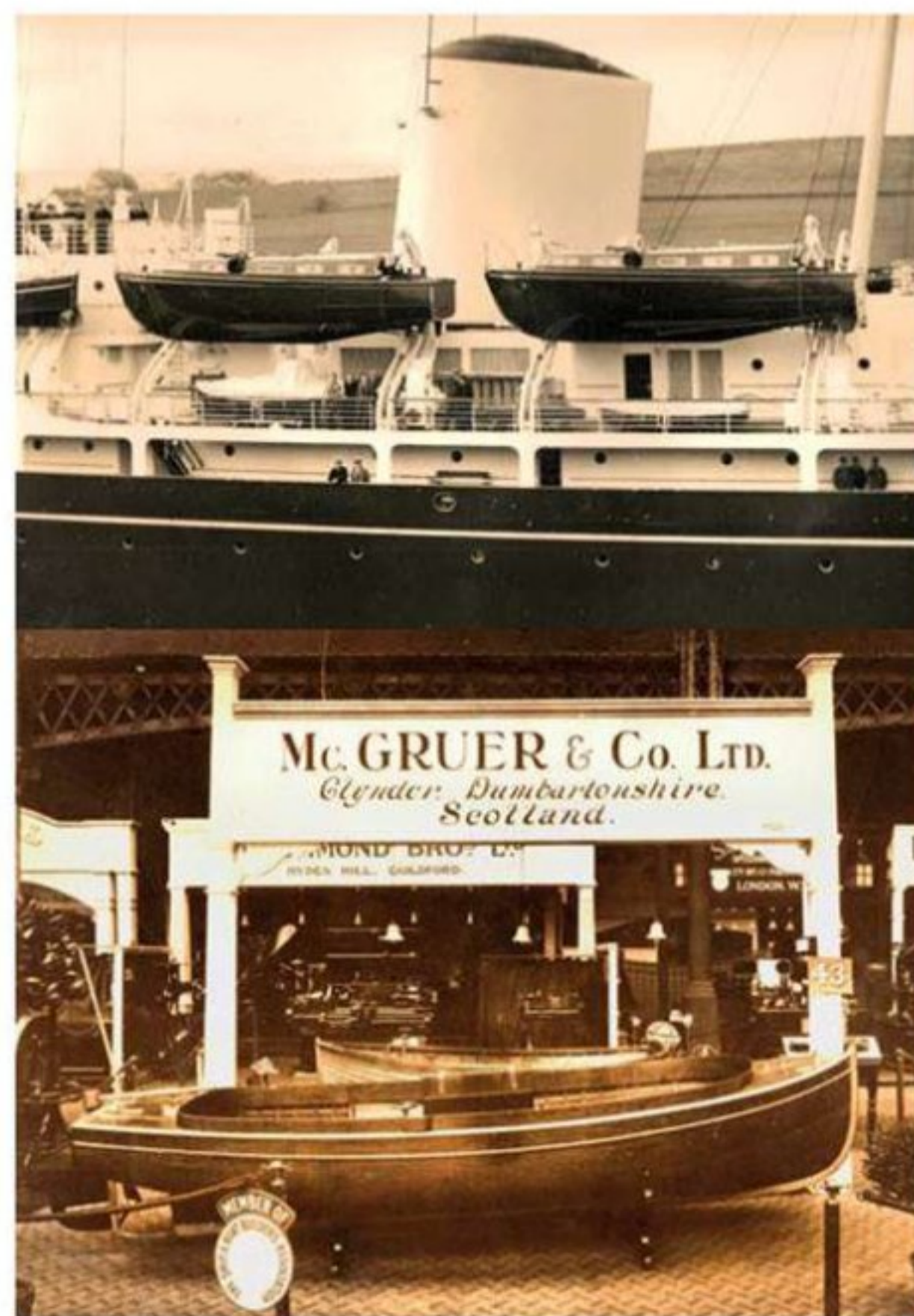
HOLLOW SPAR TECHNOLOGY

But perhaps McGruer's biggest contribution to boat design was a development in hollow spars made by Ewing Jr. In his twenties, he noticed that the planks of wood cut with end grain at 45° to each face, somewhere between quarter-sawn and half-sawn, were "flexible, stable but not rigid, elastic in the direction of the width, and shrinkage shakes are absent". This neutral grain, Ewing explained in his fascinating little book, *Engineering in Wood*, uses the strength of the annular rings and the radial tissues. By sawing a piece of clear Sitka spruce this way, it can be bent around a hot metal core, swelling the other side with water, and then rolled

Above: *Tomis* was built for the Romanian Communist Emil Bodnaras, who kept her at the port of Constantza on the Black Sea

Right: McGruer barges on the Royal Yacht *Britannia*

Below right: McGruer stand at the Kelvin Hall Boat Show, Glasgow early 1900s

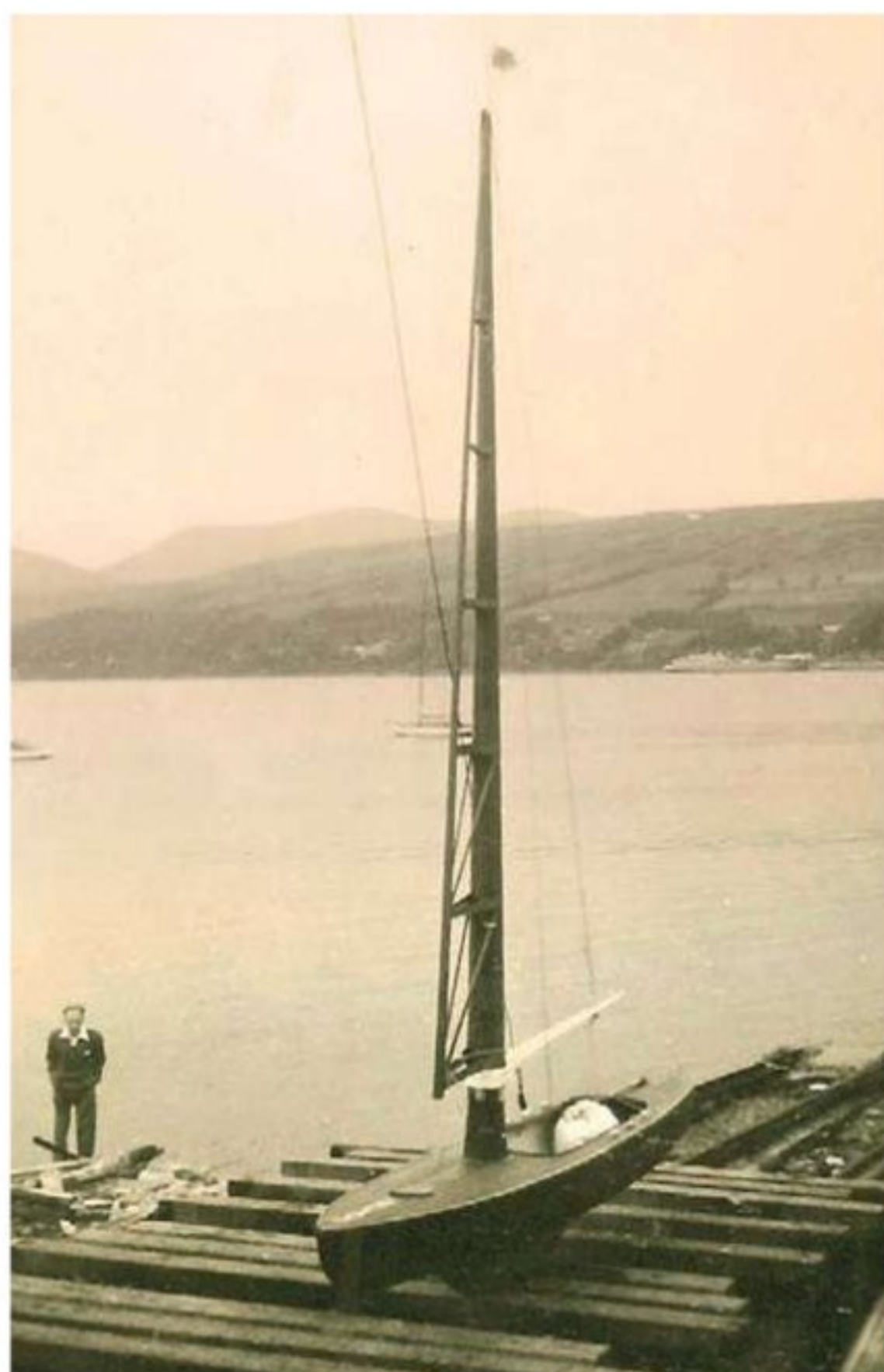


C/O FRASER NOBLE



Above: Cuilaun of Kinsale

Right: Ewing McGruer's ideas included this prototype of a hollow, unstayed mast with a lattice wing structure that supported twin aerofoil sails



C/O FRASER NOBLE

into a tube and scarphed together. Tubes of varying sizes could be glued inside each other for greater strength. The Royal Yacht *Britannia's* boom, 85ft (25.9m) long and 17in (43cm) diameter, was made by Ewing Jr, and he was asked to join the Admiralty.

Ewing moved to Lambeth, London, and set up the Hollow Spar Company, producing all the wing struts of British fighter planes and some of the later bombers. Alcock and Brown had McGruer spars on their Vickers Vimy Rolls for their first transatlantic flight in 1919, and they were used for the handles of ice axes in the Everest expeditions of 1924 and 1933, stretcher poles, billiard cues, organ pipes and walking sticks. Ewing later received an MBE for his work.

In the years after the end of the war, more people turned to yachting and motorboating. McGruer built single and twin screw motor launches from two to 26 tons, as well as racing boats. William and John ran much of the business, and when Ewing Sr became ill in 1923, Ewing Jr returned to take over, merging his spar company into McGruer. The Gareloch Yacht Club asked him to design a new one-design, a beautiful 24ft (7.3m) carvel-built racing boat, 17 of which survive on the Gareloch, many of them racing regularly. A year later, George Watson asked McGruer to build his 6-Metre *Sonoma*. When Ewing designed a similar boat, *Al Malika*, built in teak for the Sultan of Zanzibar, the boat



C/O FRASER NOBLE



CLOCKWISE FROM TOP LEFT: C/O FRASER NOBLE, KATHY MANSFIELD, GORDON DRYSDALE

beat *Sonoma* on her first outing. A 12ft (3.7m) dinghy was built for Princesses Elizabeth and Margaret to learn to row at Balmoral Castle. A new slipway was built to launch Watson's 68ft (20.7m) motor yacht *Oronsay*.

Ewing's 1924 'otter keel' prototype was tested on a canoe and then a Gareloch, marking the beginnings of a wing keel. He also developed a hollow, unstayed mast tapering up from a base of 2ft 6in with a lattice wing structure that supported twin aerofoil sails. He installed a wheel below decks that turned to heel the mast to the optimum position for sailing with the twin sails together, or to square off the mast with the wings spread either side for downwind sailing. He also constructed a rigid cell foam boat and considered sandwich construction.

Rona Fleming, one of the McGruer grandchildren, remembers this period with delight. "Great Uncle Ewing had a huge kapok dinghy built – it must have been 20ft long with six rowing benches – and he recruited all us wee uns to row him around the anchorage. We were a sight to see, as the boat was like a giant pram dinghy painted a light blue; all of us youngsters straining at the oars (McGruer hollow oars), with Uncle Ewing standing proudly in the stern with his steering scull and the saltire on the ensign staff behind him."

James returned from the US in 1936 and designed some very successful 6-Metres. He forged a reputation for fast one-designs and cruisers using top materials and

craftsmanship. His 1939 Six, *Johan*, represented Britain in the 1948 Olympics, and for 20 years he was involved with the Games, becoming Chairman of the Jury of the Measurements Committee.

Ewing used laminates, multi-skin and cold-moulded techniques as soon as the glues became available, having worked again for the Admiralty during the Second World War, and McGruer won a reputation for being at the forefront of research in timber construction. Ewing also introduced the Dragon, which had never been built outside Norway. McGruer built 44 of them, and Johan Anker told his son to ensure British builders paid no royalty in thanks for the help that British seamen were giving Norway during the war. McGruer was also building Motor Torpedo Boats, one with an experimental semi-hydrofoil hull, as well as 72ft (22m) Harbour Defence Motor Launches, and other boats. One hundred women were bussed there each day to help, a dozen of them becoming boatbuilders for those years.

CRUISER-RACER DEVELOPMENT

After the war, racing boats became high-cost and stripped-out. James McGruer tried to develop a boat that could both race around the cans and take the family sailing, helping to formulate the International Cruiser-Racer Rule. His 8-Metres did not become an Olympic class, but he did build some very fine boats, such as

Top left: 6-Metre *Kim* racing off Cloch with James McGruer at the helm

Top right: Gareloch Class including *Thalia*, *Juno*, *Teal* and *Luna*

Above left: *RIIS I*
Above right: *Gigi of Clynder*, built in 1958



KATHY MANSFIELD



KATHY MANSFIELD



GORDON DRYSDALE

Top: 7-Meter Zaleda, launched in 1966

Bottom left: Kelana of Clynder, launched in 1946

Bottom right: Rowan IV, a 1938 cutter based on a Loch Fyne skiff

Sonda, Inismara, Feolinn, Gigi of Clynder and Nan of Clynder – all still sailing. These boats have all- or part-laminated frames, often planked with teak below the waterline and mahogany above, with a coachroof and doghouse suitable for Scottish weather. The workmanship below is very fine and distinctively McGruer, with oval openings into lockers and exposed mahogany stringers that show off the woodwork.

Other cruisers were built too: the lovely *Kelana* of 1946, the 43ft (13.1m) *Westward of Clynder*, the 7-Metre cruiser-racer *Zaleda*, several boats for Le Mans driver Ninian Sanderson, and the smaller and much-loved Lorne class. Two 35ft (10.7m) Admiral's barges were built for the Royal Yacht *Britannia* in 1953. Boats designed by Olin Stephens, Laurent Giles and George Watson were being built as well, with a workforce of about 70. The Admiralty and NATO commissioned work, including the maintenance of minesweepers, and in the 1970s McGruer moved a few miles south to the Admiralty's site at Rosneath. James's son George followed him as managing director after a spell as naval surveyor and architect for the Hong Kong government, later handing over to Fraser Noble. His main legacy is the three ketches *Talisker Mhor*, *Cuilaun* and *Glory Be IV*.

Thereafter, McGruer turned increasingly to the production of GRP boats, including a successful range of pilot, patrol and survey vessels. The company established

Scotland's largest Lloyds-approved GRP mould shop in 1990, laying up hulls from five to 20m. The proud family tradition of building beautiful wooden boats waned and finally ended in 2000, when the yard at Rosneath closed. The name McGruer still lives, mainly for surveying and advisory work. There's also an Owners' Club and a healthy register of over 120 boats on its website. *Camellia of Rhu*, an 8-Metre cruiser-racer, came fifth in her class in the 2011 Round the Island Race, *RIIS I* will be in the Queen's Diamond Jubilee Pageant and others are spread around the world.

In the end, the McGruers themselves are as compelling as the boats they created. Ewing with his artist's smock and tam-o'-shanter, Andrew cycling to work most days in flannel shorts, David always in a kilt, jacket and brogues, Willie taking a cold dip in the Gareloch most mornings and possessing all the McGruer charm. Owners had a warm relationship with the McGruers, returning to them when their boats became too small for a growing family. This is the underlying story of a boatyard: not just the skills and strengths, the boats built and races won – but the tales, the raconteurs, the builders and the customers, and it's part of the reason the regatta should be such fun.

McGruer Regatta, 5-6 May, www.mcgruerregatta.com

McGruer Register: <http://mcgruer-register.org/clynder313.html>



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Sail area	212 sq ft (19.7 sq m)
Weight of boat	1430kgs (inc equipment)
Trailing weight	1800kgs



Norfolk Urchin



Norfolk Oyster



Norfolk Gypsy



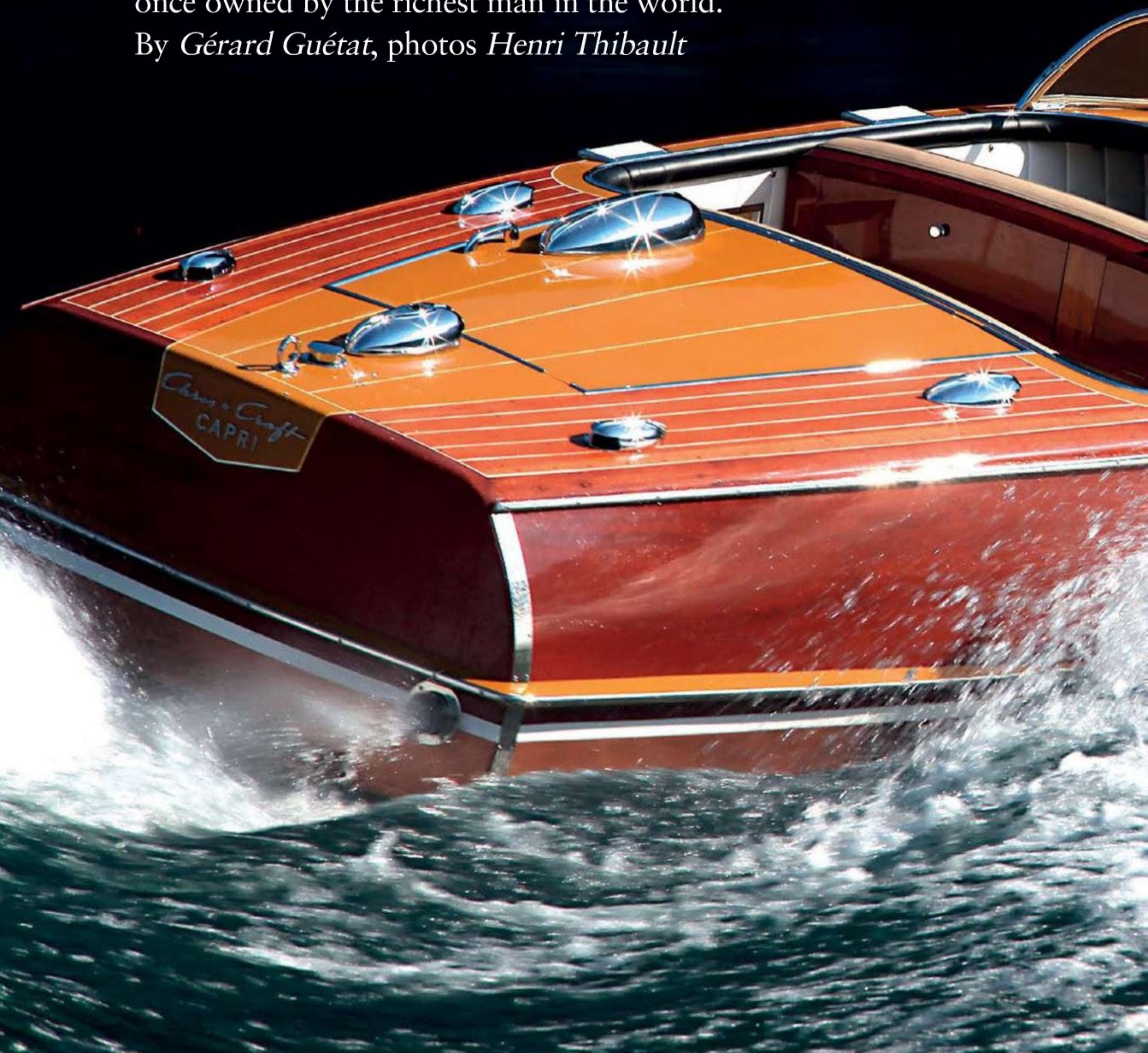
Norfolk Smuggler 25



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CRAFT WORK

This glorious Chris-Craft Capri 19, cherished since boyhood by owner Pavlos Issaias, was once owned by the richest man in the world.
By *Gérard Guétat*, photos *Henri Thibault*







Previous spread: Pavlos Issaias still loves to get out in his father's Chris-Craft Capri 19
Above: She has been meticulously restored by Giacomo Lazzari on Lake Iseo
Opposite: Hitting 35 knots with a brand new 5.7L V8 Mercruiser engine

Few people have the chance to own the boat that enchanted their childhood. For Pavlos Issaias, this was the Chris-Craft Capri 19 that his father had bought from the Greek billionaire and yachtsman Stavros Niarchos, and which Pavlos has now carefully restored.

Petros Issaias, a leading Greek public works contractor, bought the boat in the late 1950s from his fellow countryman, the shipping tycoon Stavros Niarchos, who had the runabout imported from the US as a tender to his famous three-masted sailing yacht, *Creole*. Chris-Craft was then the world-leading manufacturer of pleasure motor boats, with a brand name that had entered into everyday language just as 'Frigidaire' had become synonymous with refrigerators. Within its vast range of products, the Algonac, Michigan, yard still offered a very classic line of runabouts in which the Capri occupied a prominent place.

It is perhaps not surprising that Niarchos appreciated the speedboat's elegance, as it reflected the lines of his

fabulous sailing yacht. Yet this beautiful launch lacked the convenience of an open bay in the rear deck, and since there was only room for one tender, the powerful magnate sold his Chris-Craft, as new, to Petros Issaias, recently married and father of a baby boy. The father's gleaming runabout quickly became the son's infatuation, synonymous with speed and pleasure.

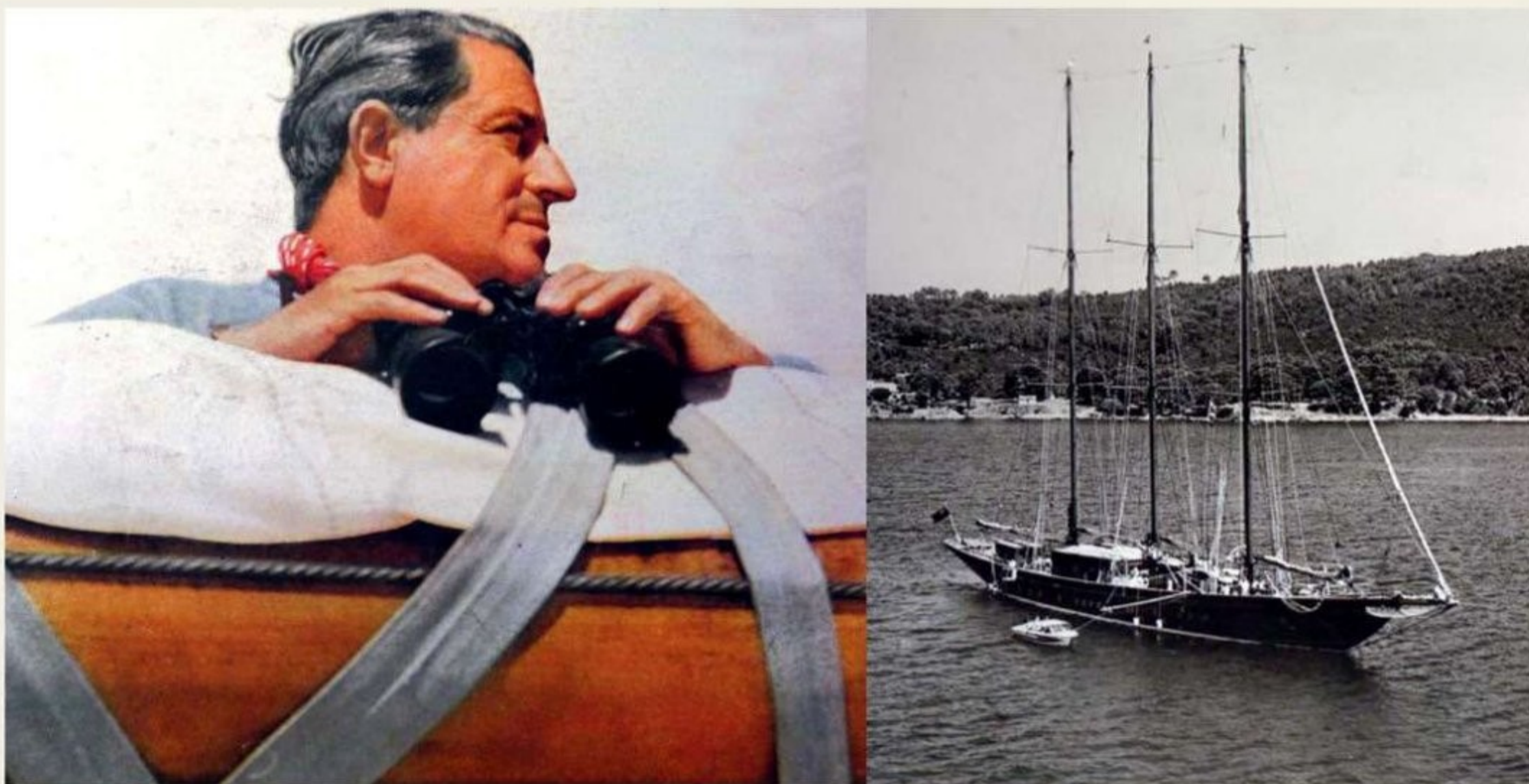
When Pavlos decided to settle in Italy with his family some 10 years ago, he brought with him his father's Chris-Craft Capri 19 and today, it is his young daughter, along with his wife, that he photographs aboard the inherited boat. First, however, the Capri had to be restored to perfection, and it was to take a few years to find the right yard to do this.

Ultimately, it was Giacomo Lazzari who would work wonders on the craft, in his discreet workshops at Sarnico, on Lake Iseo near Bergamo, where he is more accustomed to working on mahogany Rivas. The result is the envy of the best American restoration specialists.



Far left: Detail of the helm and dashboard
Left: Current owner Pavlos Issaias as a child aboard his father's boat

“She runs flat and fine... to top out at over 35 knots in a gorgeous ‘classic’ roar”



The tycoon, Creole and the Stavros S Niarchos

Stavros S Niarchos, the Greek shipping tycoon and one of the richest men on earth, amassed a huge fortune after the Second World War. As early as 1955, his fleet of oil tankers – then the largest in the world – exceeded one million tons. He was a true lover of the seas, and spent several months of each year aboard his Nicholson-designed three-master *Creole*, launched in 1927 and bought by him in 1947. He sold her in 1977 after two of his wives had died aboard, both of overdoses. She went to the Danish government for use as a sail-training ship, before being sold to the couturier Maurizio Gucci,

who restored her at vast expense. Following Gucci's brutal murder in 1995, ownership passed to his daughters Allegra and Allesandra, who use *Creole* as a tender when racing their 60ft (18.3m) *Avel*.

In 1956, Niarchos became associated with Britain's Sail Training Association when he loaned *Creole* to the Royal Navy so that cadets could take part in the first Tall Ships Race, and again in 1958. The Stavros S Niarchos Foundation was formed after his death in 1996 and made a major contribution towards the building of the STA's new brig, named after him, in 2000.

Above left:
Stavros S Niarchos
Above right: By
the late-1950s,
Niarchos had
swapped his
tender for a more
utilitarian
speedboat, seen
here, moored
alongside *Creole*

Finding the right supplier to obtain the exact nuances of wood was to be especially challenging; the Capri 19 is a complex mix of wood colours and the right match was vital. Then, to ensure reliable running, Pavlos has replaced the original KBL Chris-Craft 131 HP, six-cylinder engine with a brand new 5.7-litre V8 Mercruiser, whose exhausts produce a surprisingly exciting sound, ideally suited to the style of the boat. The original six-cylinder engine, restored in the classic blue livery of the Chris-Craft blocks, was preserved and is stored for posterity as part of the history of this unique hull's pedigree.

AFFORDABLE VINTAGE

In Latin countries, one is traditionally tight-lipped about the price because, when one loves, one doesn't count the cost. But prices in the United States, where the Capri 19 is pretty well rated for its compactness and intermediate style between two eras

of speedboating, can give a good idea. Boats can be found for \$35-40,000 (about £25,000), while a boat that's complete but in need of a total restoration, can be negotiated for around \$15,000 (£9,500).

The Capri 19 changed little during its years of production from 1955 to 1958. To be able to recognise and distinguish these vintage craft at first glance, we know that the first models were lined with off-white upholstery and 'gold' Tolex, the trendy vinyl material also used to cover the famous Fender amps in the golden age of rock and roll. In the two following years, Chris-Craft used a 'special flame' colour. In 1957, the firm updated its colour chart with a delicate mint green, while in 1958, the Capri finished its production career sporting red and white. There's nothing like a few milkshake colours to joyfully transport us back to childhood and driving daddy's boat. This Capri 19 runs flat and fine, reaching planing speed in just a few seconds to top at over 35 knots in a gorgeous 'classic' roar.



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VAL
HOWELLS

Voyage to a land of mirrors

Solo Transatlantic pioneer Val Howells talks to *Barry Pickthall* about solitude, the open ocean and the myth behind the Half-Crown Club

The Observer Single-handed Transatlantic Race has generated six legendary names in solo sailing circles: the five pioneers from the first race back in 1960 – Blondie Hasler, the race originator, race winner Francis Chichester, Dr David Lewis, Frenchman Jean Lecombe and Val Howells – together with the 1964 winner Eric Tabarly.

Five decades on, only one of those six survives – the gentle, bearded Welsh giant, Val Howells. Now 86, and with a fund of memories big enough to fill five lives, he is now spending his days recording these adventures for posterity – and busting a few myths along the way.

His latest book, *Sailing into Solitude*, takes on the sailing establishment for perpetuating a story now widely believed: that the first OSTAR developed from a half-crown bet between its two originators, Blondie Hasler and Francis Chichester. “It is complete fiction,” says Howells with conviction.

HALF-CROWN BET

The story has so much credence that in 1984 the Half-Crown Club was formed in a Cornish pub by Lloyd Hircock, Tim Hubbard, and Alan Wynne Thomas, with the sole purpose of commemorating the spirit of high adventure, comradeship and the good humour that characterises the five original competitors in the race of 1960. Only those few to have competed in an OSTAR are eligible to join.

Howells says that the half-crown bet and Chichester’s involvement in the conception of the race emerged, not with the first event in 1960, but during the build-up to the second race four years later. “Apart from coverage in the *Observer* newspaper, the first race attracted very few column inches,” he says. “The yachting establishment was firmly against sailing solo across an ocean. It was seen to be unseamanlike and very likely to lead to fatalities, and with the exception of the Royal Western Yacht Club, the race organisers in Plymouth, no one wanted to be associated with it. But come the second race, it was clear this was no second-class train sitting in the station. It was a first-class express to fame and fortune.”

Not only did the number of entries treble, but now there was interest from overseas, and those with

commercial axes to grind brought in some high-powered PR gurus to sex up the story. By now, Chichester had a thriving cartography business, and David Astor, the owner of *The Observer*, was just as keen to see the race thrive.

Howells believes that the story of the bet and Chichester’s involvement in the conception of the race was a PR stunt dreamed up by the Ogilvy Agency, Chichester’s publicists, to draw fresh interest in the second event. “If there had been a bet, you would have thought the other competitors would have known about it,” he says. “The story was widely quoted at the time, and because it seemed good for the race, we stupidly didn’t do anything to correct the misconception. Now, whenever you read the history of the race, even on the RWYC’s own web site, the half-crown bet is firmly embedded. Yet it is complete fiction.”

Howells has some strong supporting evidence, not least Mike Richey, the founding director of the Royal Institute of Navigation, who sailed Hasler’s junk-rigged Folkboat *Jester* and its replacement in six further OSTAR events. He wrote to Howells in 2007 saying: ‘I have had the odd award from the Half-Crown Club from time to time and have always enjoyed its name, founded though it is on a myth. I have also, over the years, spent a lot of time telling different Commodores, Secretaries and so on of the Royal Western that the wager was a myth – clearly to no avail.’

Richey is joined by Ewen Southby-Tailyour, a long-standing member of the RWYC who wrote Hasler’s biography, *Blondie*. He wrote to the Club Commodore in September 2008: ‘I really hate to be a dampener, but I must put the record straight... As it was the RWYC that organised the 1960 OSTAR, I believe it is wrong for the club to perpetuate an untruth. If our club can’t get the historical facts right, then it is hardly surprising that the media doesn’t either.’

Howells, a veteran of three OSTARS, also points to a BBC radio programme recorded in London on 3 November 1960, in which Chichester, Hasler, Lewis and himself revealed how close some of them had come to disaster. “Supposing there had been a ‘half-crown bet?’” he says. “Wouldn’t the occasion have been just the place to mention the wager and award the prize money right

Opposite: Val Howells at the helm of his modified Folkboat *Eira*, in which he completed the first Observer Single-handed Transatlantic Race in 1960

PHOTOGRAPHS BY EILEEN RAMSEY PPL



“The only way to escape his demons was to go to sea again”



PHOTOGRAPHS BY EILEEN RAMSEY PPL

Left to right: Francis Chichester, Blondie Hasler and David Lewis with Howells; Val aboard Folkboat *Eira*; working at the yard with son Philip

there and then? It was the first time since the race that the people concerned had actually got together. Of course nothing of the sort occurred – and you know why? There never was a bet.”

A SEAFARING LIFE

In his book *Sailing into Solitude*, Howells recounts the build-up to that first OSTAR, which he dubbed a voyage to a ‘land walled with mirrors’; one where ‘every posture, every façade, stands naked to the truthful eye’. He conveys the haunting suspicion of his own insignificance measured against the immense forces of the elements. Meeting him, though, I was much struck by his other tales: stories of the early days; two further OSTAR races; the depths of depression he sank to after failing to complete the third of these; and his salvation, secured by slipping the mooring lines of family life and sailing round the world alone.

Howells began his seafaring life by boarding a merchantman in Liverpool docks at the age of 17, and continued through the Second World War, where his ship, *Ascanius*, was blown up during the Normandy landings. Later, he saw service aboard an ammunition ship during the Burma campaign.

On meeting his wife Eira, he settled down to farming the Welsh hills around Narberth, near Swansea. They took up sailing together out of Saundersfoot, a former coaling harbour on the Pembroke coast, starting with a GP14 built in the barn from a Jack Holt kit. In time, they graduated to an 18ft (5.5m) Osprey trapeze boat, in which their small children played in the forward buoyancy tank while the parents planed up and down the coast.

During the mid-1950s, Howells persuaded his wife that they should sell their 50-acre farm and buy a house in Saundersfoot to turn into a restaurant. The money left over was used to build the 25ft (7.6m) Folkboat *Eira*, in which he sailed the first OSTAR. “It cost me £900 and all the wood came from local forests,” Howells recalls. He

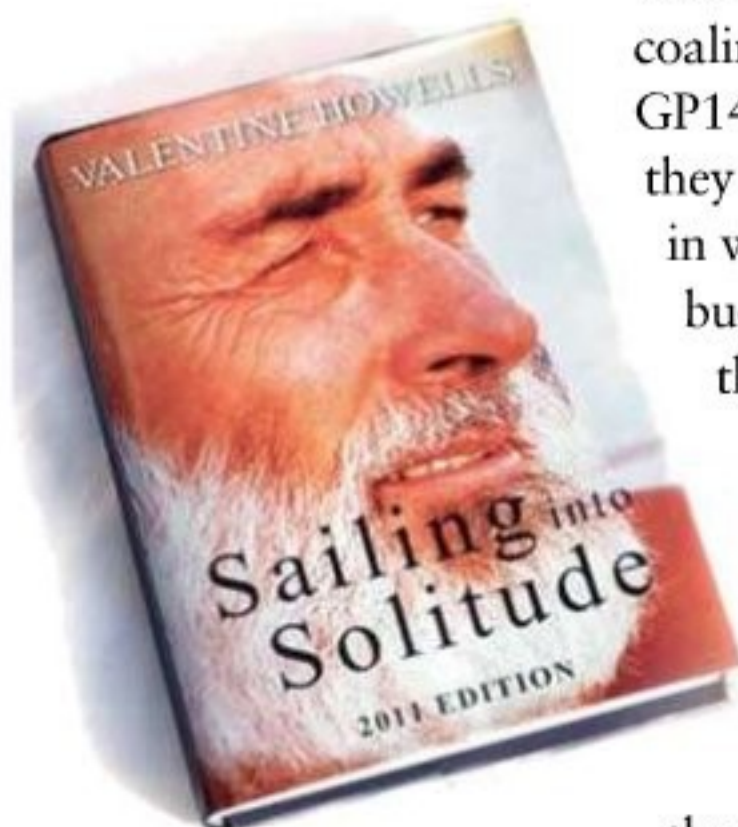
adapted the design by including a small self-draining cockpit and extending the coachroof to provide more headroom for his 6ft 4in frame. He also added a bridge-deck to keep the water out of the cabin in the event of a knockdown, and fitted a belt-and-braces rig. Howells sailed *Eira* single-handed to northern Spain and back, before Blondie Hasler approached him to enter the OSTAR. He finished fourth.

Returning for the second OSTAR in 1964, Howells hit on the novel approach of using the race to deliver the 35ft (10.7m) *Akka* to her owner in America. This time, he finished third in a broader field of 15 starters. But the race marked a high water point. And a few years later, when Francis Chichester asked him to take part in a circumnavigation, he refused.

“There was, as usual, a shortage of cash,” Howells says. “And further on than that, my wife Eira, when she got to know what was going on, came out with the priceless remark: ‘You wouldn’t do that to me Val; would you?’ This related to the death of our third child, which had struck her particularly hard. In the event, I told Francis that, though I would like to take part, my family circumstances made it impossible.”


By 1976, however, all that had changed. After a 12-year gap, Howells built two identical 38ft (11.6m) yachts for the fifth OSTAR, one for his son, the other for himself. He was injured in a fall soon after the start and forced to retire. That failure led him to the depths of depression, and a year on, he decided that the only way to escape his demons was to go to sea again. He set out to sail solo around the world with little in the way of money or resources. Eventually arriving back at Milford in 1979, he completed the voyage after an extended stop in Sydney to support his dying daughter Rosemarie.




Howells’ frankness and memory of those pioneering days of solo sailing are exhilarating. He is now hard at work writing two further volumes of his memoirs.



Sailing into Solitude (2011 edition), Landsker Publications. Available in hardback, paperback and as an ebook. ISBN 978-0-9542732-2-4

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THE ROYAL YACHTS



PA ARCHIVE/PRESS ASSOCIATION IMAGES

By *Richard Johnstone-Bryden*, Part 4
Thanks to Prince Philip, the new Elizabethan era saw a return to royal yachting, after two wedding presents

BLUEBOTTLE *and* COWESLIP

Above: Queen Elizabeth II and Prince Philip, Duke of Edinburgh
Above right: *Bluebottle* at Cowes in 1957, with the young Prince Charles, Uffa Fox and Prince Philip on the helm
Below right: Prince Philip prepares the rig of *Bluebottle* with Uffa Fox

The Royal Family's participation in the sport of yachting temporarily ceased following the death of King George V in 1936 and the scuttling of his beloved *Britannia*. During his brief reign, King Edward VIII's private boating activities were restricted to chartering Lady Yule's 250ft (76.2m) motor yacht *Nahlin* for his infamous cruise of the Adriatic with Mrs Simpson in August 1936. This elegant motor yacht was designed by GL Watson & Co and built by John Brown & Co, thereby linking her to the Royal Family's two *Britannias*. *Nahlin* subsequently caught the eye of the Romanian King Carol II, whose government purchased her in 1937 and renamed her *Luceafarul*. The outbreak of World War II, followed by King Carol's abdication, brought *Nahlin*'s brief career as a royal yacht to a close. She subsequently became the flagship of the Romanian Navy before the Communist Government issued orders for her transfer to the state shipping company as a passenger ship. Unsurprisingly, she proved poorly suited to her



mundane new role and was reassigned to the state hotel and restaurant company. She spent the next 35 years as a floating hotel/restaurant in Galatz before William Collier and Nicholas Edmiston took on the challenge of navigating their way through the volatile politics of the post-communist era to rescue her from the Danube. In 2010, their efforts culminated in the successful conclusion of a five-year restoration project carried out under the supervision of GL Watson & Co at the Nobiskrug shipyard in Rendsburg and Blohm & Voss Repair GmbH in Hamburg. Now owned by the British inventor Sir James Dyson, *Nahlin* is one of the last great steam yachts of the prewar era to survive.

Within four months of returning from his Adriatic cruise, Edward VIII abdicated and was succeeded on the throne by his brother the Duke of York as King George VI. Although the new King and his wife, Queen Elizabeth, enjoyed sailing, His Majesty disliked the atmosphere of Cowes Week, so it wasn't until after World War II that royal patronage of yachting was



BEKEN OF COWES

re-established by his son-in-law Prince Philip, using two of the wedding presents received by himself and Princess Elizabeth. This royal return to yachting reflected the less extravagant mood of those early post-war years. The magnificent J Class yachts which had dominated the pre-war yachting scene had disappeared; instead, the regatta circuit was mainly contested by smaller, more modest yachts raced by unpaid amateur yachtsmen.

The Cowes-based Island Sailing Club had limited the size of individual donations to £5, but nevertheless members raised enough money within a week to buy a new 29ft (8.8m) International Dragon class yacht for the royal couple. Meanwhile the people of Cowes bought the pair a 20ft (6.1m) Flying Fifteen keelboat.

The Island Sailing Club had managed to circumvent government restrictions on the supply of timber for private boatbuilding by taking over the contract for a Dragon that was about to be started by Camper & Nicholson, authorised because the owner planned to compete in that summer's Olympic trials. However, his



RPL



BEKEN OF COWES

**Above: Coweslip
sails past HM
Yacht *Britannia* in
1960**

circumstances had changed and he agreed to sell her to the ISC. The laying of the new Dragon's keel on 12 May 1948 renewed Camper & Nicholson's links to the royal family: the yard had refitted *Britannia* for George V and built the two schooners *Hildegard* and *Aline* which had been owned by Edward VII.

As work progressed in Gosport, the royal couple considered how to strike the right balance between the perceptions of royal yachting, created by George V's *Britannia*, and the more modest style of the Dragon class. Prince Philip wanted a name that reflected the Dragon's smaller size and arrived at the name *Bluebottle* through a careful association of Dragon – Dragonfly – Blue (her colour) – Bluefly – Bluebottle. Sadly, the choice attracted criticism that it was flippant and an insult to the donors.

BLUEBOTTLE BLUE

Fortunately, *Bluebottle's* colour scheme proved more straightforward. Initially, it was decided to adopt the 'royal blue' previously used for *Britannia*, but Charles Nicholson thought this was too dark for a small hull and recommended a slightly lighter shade of blue instead, with red below the waterline, and a red cove line. These colours were complemented by the suit of royal blue sails and the daffodil yellow spinnaker (the second suit were plain white). The 'Bluebottle blue' was later used for the hull of the new HM Yacht *Britannia*, while *Bluebottle's* red cove line was changed to match *Britannia's* gold line.

The royal couple's commitments enabled them to attend only a few regattas each year, yet *Britannia* had clearly demonstrated how the presence of a royal yacht at any

regatta could help to generate interest in the sport of yachting as a whole. The Admiralty agreed to appoint a naval officer as a part-time sailing master to race *Bluebottle* on the royal couple's behalf. The role evolved into a full-time job in the summer months as *Bluebottle's* programme became increasingly adventurous. The seven sailing masters were supported by Clive Smith, who joined *Bluebottle* in 1948 as the paid hand.

During her 14 seasons of competition, *Bluebottle* became one of the most travelled UK-built Dragons, with visits to Canada, Norway, Sweden, Denmark, Monaco, Italy, Portugal, and France. The highlight of her career came in 1956 when she won the bronze medal at the Melbourne Olympic Games at the hands of her sailing master, Lt Cdr Graham Mann. *Bluebottle* also raced extensively in home waters, providing Prince Philip with a few opportunities to race her himself in between his naval and, later, royal commitments.

Prior to the commissioning of HM Yacht *Britannia* in 1954, Prince Philip chartered a small motor yacht for accommodation during Cowes Week and met local boatbuilder Uffa Fox, who offered his assistance. The pair subsequently became close friends and regularly sailed together on Prince Philip's various boats.

Eventually, *Bluebottle* was no longer competitive with the newer Dragons, so in 1961 the Queen and Prince Philip decided the time had come to withdraw her from racing rather than watch her slip gracefully down the result sheets. *Bluebottle's* final series of races on the Medway that autumn provided the perfect conclusion to her racing career with two first prizes.



BEKEN OF COWES

Rather than scuttle or sell *Bluebottle*, the royal couple loaned her to the Britannia Royal Naval College (BRNC), Dartmouth, to assist the training of the Navy's young officers. She remained there until 1998 when, in view of her declining use and increasing maintenance costs, it was decided she should be transferred to a suitable museum for long-term preservation. The new National Maritime Museum Cornwall (NMMC) in Falmouth emerged as the best option because she could be displayed on one of their exhibition berths, but first she was sent to Maurice Hunkin's Fowey Yard in 2001.

By taking on the prestigious task of preparing *Bluebottle* for her new role, Maurice Hunkin followed in the footsteps of his father Charlie, who had undertaken the royal Dragon's first major overhaul during the winter of 1951-52. As part of this earlier work, Charlie Hunkin replaced her canvas decks and modified the doghouse.

GOLDEN JUBILEE REFIT

Half a century later, *Bluebottle* was still essentially in good condition, but she needed a package of work, including the replacement of several frames and the oak stern deadwood, before she could be exhibited to the public. The refit was completed at the end of April 2002, just one week before the Queen and Prince Philip's visit to NMMC at the start of their Golden Jubilee tour of the UK. *Bluebottle* is still exhibited at the museum and can occasionally be seen sailing during the summer months.

Bluebottle often shared the limelight at regattas with the Flying Fifteen *Coweslip*, the wedding gift from the people of Cowes, designed by Uffa Fox while relaxing in

the bath one night in 1947. When Prince Philip was posted to the Mediterranean Fleet in 1949, he took *Coweslip* to Malta, where he spent many happy hours sailing around the local creeks, and she also joined HM Yacht *Britannia* for her inaugural global deployment of 1956-57. In home waters, he recorded his first Cowes Week victory at her helm in 1951. She was kept and maintained on Uffa Fox's quay, which enabled Prince Philip to join her from *Britannia* during Cowes Week without having to run the gauntlet of crowds ashore.

Like *Bluebottle*, *Coweslip* appeared at several regattas without her royal owner, usually sailed by Uffa Fox. Each summer, Uffa would load her upside-down onto a custom-made stainless-steel cradle fitted on top of his car, a Humber Super Snipe, and catch a ferry over to the mainland to attend regattas across the UK. Uffa admitted to reaching speeds of up to 80mph with *Coweslip* on top of his car, and she probably clocked up more miles on the road than she did on her own bottom.

Following *Coweslip*'s retirement from racing, she was on display at Cowes Library until 2004 when a lack of space led to her transfer to the Classic Boat Museum, currently moving into its new home in East Cowes.

Coweslip was joined in the royal flotilla by another of Uffa's designs in 1956. The 24ft (7.3m) gunter-rigged *Fairey Fox* was created to satisfy Prince Philip's curiosity about the merits of using hydrofoils on a small sailing boat. She was built by Fairey Marine, which also designed the foils, but they proved unsuccessful during Uffa's initial experiments and were discarded. Despite this initial setback, *Fairey Fox* proved to be an exciting

Above:
Bloodhound in
1964: yacht clubs
could borrow her
for just £1 per
head per day



Above:
Bloodhound in
1965

boat to sail that could take up to eight people in comfort with the ability to reach speeds of up to 16 knots. Two sling plates enabled her to be swiftly hoisted onboard *Britannia*, while her drop keel and relatively short spars minimised the amount of stowage space required.

The search for *Bluebottle*'s replacement got underway as the 1961 season drew to a close. Prince Philip initially considered chartering a cruiser-racer for the 1962 season, but this idea was swiftly dropped in favour of buying a second-hand ocean racing yacht that would be big enough to take the Prince of Wales and Princess Anne on family cruises. A review of the market revealed that the 63ft (19.2m) yawl *Bloodhound*, which had been built by Camper & Nicholson in 1936, would be the most suitable option from a financial point of view. However, whilst *Bloodhound*'s sea-keeping qualities were not in doubt, she would require a major refit to modify the interior, replace the engine and alter the rig before Prince Philip's burgee could be raised.

The work was carried out by her original builders under the supervision of Captain John Illingworth, appointed as the naval architect for the refit, following *Bloodhound*'s purchase by the Queen and Prince Philip in January 1962. However, as with *Bluebottle*, Prince Philip's various official commitments still restricted the

amount of time that he could actually spend onboard her. Rather than allow *Bloodhound* to spend most of the year tied up in Portsmouth, Prince Philip decided that she should be lent to yacht clubs to allow their members to sample offshore yacht racing. The Admiralty agreed to continue with the practice of appointing a naval officer as the sailing master, this time with a two-man core crew.

Once the sailing master had received the royal family's requirements for the coming season, he was able to plan the rest of her programme. The scheme soon caught on and became very popular. In her first full season of royal ownership, *Bloodhound* was used by the members of 32 different yacht clubs to sail 6,736 nautical miles and spend 109 of her 162 days in commission at sea.

BLOODHOUND ON £1 A DAY

To make *Bloodhound* available to as many people as possible, there was a charge of just £1 per head per day, which contributed towards food and normal running costs, such as fuel, water and harbour dues. This sum was increased to £2 in later years, and the Queen and Prince Philip paid the balance of *Bloodhound*'s expenses.

Even though *the boat* introduced large numbers of people to offshore yachting, the cost of operating her could no longer be justified in the tough financial climate of the late 1960s. Charges could have been increased to cover all her expenses, but it was deemed inappropriate for the royal family to enter the yacht charter business, thereby leaving no alternative but to sell *Bloodhound*.

Her career as a royal-owned yacht came to a close on 13 October 1969. In just eight seasons of royal ownership, she had sailed 45,393 miles, most of them with members of the various yacht clubs who borrowed her, rather than her owners. Within a month, she had been sold to a consortium led by Louis Coureau. Afterwards, Prince Philip maintained the royal connection to the sport of yachting thanks to the generosity of Sir Owen Aisher, who kindly lent him a succession of yachts to race in Class 1 at Cowes Week, beginning with *Yeoman XVI* in 1970.

Meanwhile, *Bloodhound* became a familiar sight in Poole Harbour following her purchase by Bernard Cook. His son Robert subsequently inherited her and competed in UK and Mediterranean regattas until Richard Carr became her owner in 2002. However, within 12 months she was bought by the yacht surveyor Tony McGrail who embarked on an extensive four-year restoration.

In a surprising twist of fate, the Royal Yacht *Britannia* Trust bought *Bloodhound* in January 2010 to ensure her long-term future. Before heading north to join the former Royal Yacht *Britannia* on public display in Leith, *Bloodhound* was repainted in her former royal livery by Berthon's Lymington shipyard. Although *she* will spend the majority of the year on public display alongside the royal yacht, the Trust believes *Bloodhound* should continue to be seen in her natural environment and she will spend each July and August sailing around the West Coast of Scotland or the Solent.

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CRUISING SPAIN'S ASTURIAS COAST

Beautiful, apart from the weather

Jean-Louis Grenier discovers a largely unspoilt but mysteriously empty stretch of coast in northwest Spain, and begins to wonder – could its unpredictable climate be to blame?



Above: Jean-Louis Grenier's self-designed Drascombe Caboteur ashore at San Vicente de la Barquera
Right above: At Tina Mayor
Below: Flat calm along the cliffs

The province of Asturias, west of Santander on Spain's north coast, remains 'an inexplicably little visited region', we read. And it is. In our three-week cruise on the Costa Verde, from San Vicente de la Barquera to Gijon (64 miles) and back, we saw half a dozen yachts, one sailing dinghy and very few fishing boats. However beautiful, this stretch of coast remains very lonely. We wonder why.

As a base for a trailer-sailer, San Vicente couldn't be better. A new slipway had just been built outside the main town of San Vicente – obviously, they knew we were coming. The town sits on the western edge of a beautiful, generous estuary with vast banks of white sand uncovering at low tide. In the background, the Picos de Europa were still covered in snow. Walking to the floodlit castle and church at the top of the old town at night was magic.

Our first day, 20 June, and superb weather which should hold for four days, they say. But the next day it could have been November, with Cornish-style drizzle. Could it be the weather that keeps the tourists and sailing boats away?

Then we had brilliant sunshine and sailed away at last in a light breeze to Tina Menor, four miles to the west, an extraordinary *ria* with a narrow entrance of turquoise water. We dried out inside the *ria* on a huge plain of sand in total solitude, apart from a few goats that roamed the eucalyptus woods on the far bank. Just the

beauty of this place, Bobbie said, justified the trip. But the first swim gave us another hint as to why there were so few people on the beaches: the water was only 16°C.

Then the weather changed again, to a robust northeasterly Force 6, which blew for two days. Big breakers on the open sea – no way we could sail there. Strong gusts funnelled into the *ria*, bouncing back from the opposite bank; we went deeper inland and spent quiet nights in a small pool with a few fishing boats.

Our first day of flat calm followed, so we motored all of the two miles to the next *ria*, Tina Mayor. The entrance is also stunningly beautiful, but further up the river we discovered ugly buildings, a fishing quay and the motorway not far. So we motored back and anchored behind the first sandbank which, at low tide, leaves only a narrow channel of clear green water. Idyllic.

With Force 5 westerlies forecast for the next two days, tacking 10 miles in our small open boat to the next harbour didn't appeal, so we stayed put and had a pleasant day, swimming (in wet suits!), painting, reading and enjoying the Spanish wine we carried in the hold.

We were very cautious on this trip: all entrances to harbours or *rias* on that coast dry out almost completely, particularly at springs. If one gets caught in a blow (one of the famous *galernas*, for example) around low water, there's no shelter – just breakers on sand bars and very shallow channels.

Now, where is this wind they forecast? Today is another flat calm and very little swell. So it's motoring again along a rocky, spectacular coast with

“All the harbour entrances dry out completely”



PHOTOS BY JEAN-LOUIS GRENIER

enormous caves and dark, threatening cliffs. Atlantic winds have sculpted the fragile stone into weird shapes and gaps between the rocks lead to superb golden beaches, beckoning us for swims and picnics.

In the evening we got back to civilised life in the harbour of Llanes. It's an interesting, small town, though a bit touristy. The entrance to the harbour is surprising: large square concrete blocks, dumped into the sea and piled up high to protect the pier, have been painted by a Basque artist in memory of the many people who emigrated from this very poor province. It's a nice thought but, from a distance, we thought it was a rubbish dump and it didn't look much better closer up!

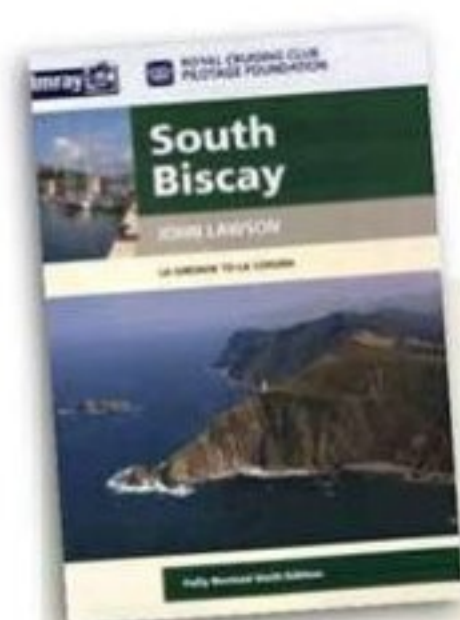
After five nights spent under the tent, we decided we had earned the right to indulge in the comfort of a good hotel. We found one on the quay and could keep an eye on the boat from our bedroom window, although thefts are relatively rare here, apparently.

SQUID IN CIDER

We had superb fish meals in Llanes – small squid cooked in cider, sea-bass, turbot – and all at moderate prices. We were amused by the way the *sidra*, the local cider, is poured from high above the waiter's head into the glass held at knee level to oxygenate it and enhance its flavour. It appears that the *sidra*, produced locally, is more than a drink – it's a religion.

We motored further west to the mouth of the Rio de Barro, leading to Niembro. Once inside, the ria opens up with a fine church built on a promontory in the centre. A lovely place and, again, we were the only boat.





GUIDE BOOKS

South Biscay Pilot - the Gironde Estuary to La Coruña

Robin Brandon,
Adlard Coles
Nautical, London.

Pilote Côtier Beneteau - La Rochelle to La Corogne

Alain Rondeau,
Praxis Marine, 57
rue Gabriel Piré,
BP 10, 78420
Carrières sur
Seine.

Aero Guía del Litoral - Cantabria y Asturias

Editorial Planeta,
SA 2003, Diagonal
662 664 08034,
Barcelona, Spain.

Below: The
Caboteur with tent
up at Niembro

We like solitude, but part of the pleasure of cruising is encountering the rich maritime life; admiring classic or traditional boats, meeting yachties or local fishermen is all part of the joy. We're sure the weather's to blame.

The three days we spent at Niembro, though, were great. We walked to the open sea along the dry bed to the entrance at low tide and had long swims in the freezing water. We became friends with Julio, who takes his dog Rosita for a tour in his kayak every morning; he knows the coast very well and recommended Torrimbia beach. He said it was the most beautiful beach in the world and he's probably right: a generous curve of golden sand 200 yards wide and a kilometre long between green slopes and steep rocks.

FOG AND NO CHART

When we finally emerge from this dream anchorage, ready to enjoy, ahem, motoring along this picturesque coast Julio has told us about in detail, a thick bank of soot-coloured fog creeps in from the sea. Instantly, visibility is reduced to 30 yards. No wind, of course. And no chart. We had tried to buy them at the small chandlers in San Vicente but they don't seem to exist in this area. For pilotage, we have relied on a Spanish guide, a series of detailed aerial views of the coast which is not much use in this murk. Fortunately the coast is quite bluff and there are few outlying reefs.

So we grope our way along the cliffs, finding ourselves suddenly face to face with rocky walls looming out of the fog and looking even bigger than they really are. Then we motor due west at reduced speed for 10 miles, seeing absolutely nothing of the picturesque coast, until at 004°05'W, the GPS tells us that we can follow a line due south towards the beach of Ribadesella. What a relief when, out of the gloom, the vague shape of a house slowly emerges: it marks the entrance to the river, the Rio Sella.

After several more days under the tent, we deserve a good bed and a proper shower, found in minutes at Hotel Marina, a great old place dating back to 1912

with massive architecture, huge rooms, 1920s décor, all at moderate prices. The official Spanish holiday season has now started, but the place is more than half empty!

There's no sailing club here and the restaurants are far from full; obviously the place is struggling and the current economic crisis is making it worse. The town used to be a smart resort: on the other bank of the river, the wide beach is lined with rich 1920s villas which are now part of the local heritage.

Asturias is a special place, a Celtic province separated from the rest of Spain by the mountains of Picos de Europa, the only province never invaded by the Moors. The Asturians are proud of their identity and not keen to have their province defaced by modern tourism. Good for them!

With more flat calms, we motor to Lastres, a picturesque fishing village cascading down a steep hill; we could be in Devon. The man from the 'sailing club' – actually a shed on the quay – kindly allows us to spend the night alongside the one private pontoon in the harbour. And, as in most places, no fees. By now it's 4

July – still no wind. So it's motoring again to Gijón, a modern town with high-rise buildings, clothes shops, crowds, traffic, noise – not our scene. West of Gijón, my two guide books show that the coast gets flatter and more banal, dotted with soulless industrial harbours.

As Tina Menor was the best place we had found, we decide to spend a few days there on the way back. But a big swell is forecast and this time they're right. These conditions will make entering the rias very dodgy. Mains'l up at last, we motor-sail another 30 miles back to San Vicente, pushed by a weak northwesterly 2.

End of cruise, with mixed feelings. The lack of wind was the major disappointment, but, on the other hand, we found some superb anchorages, unspoilt scenery, solitude, interesting towns, excellent, cheap food, easy navigation (no outlying rocks or shallows), and welcoming, kind people. All of which makes this a coast worth visiting with a shallow-draught boat that can dry out comfortably.

**“He said it was the
most beautiful
beach in the world”**





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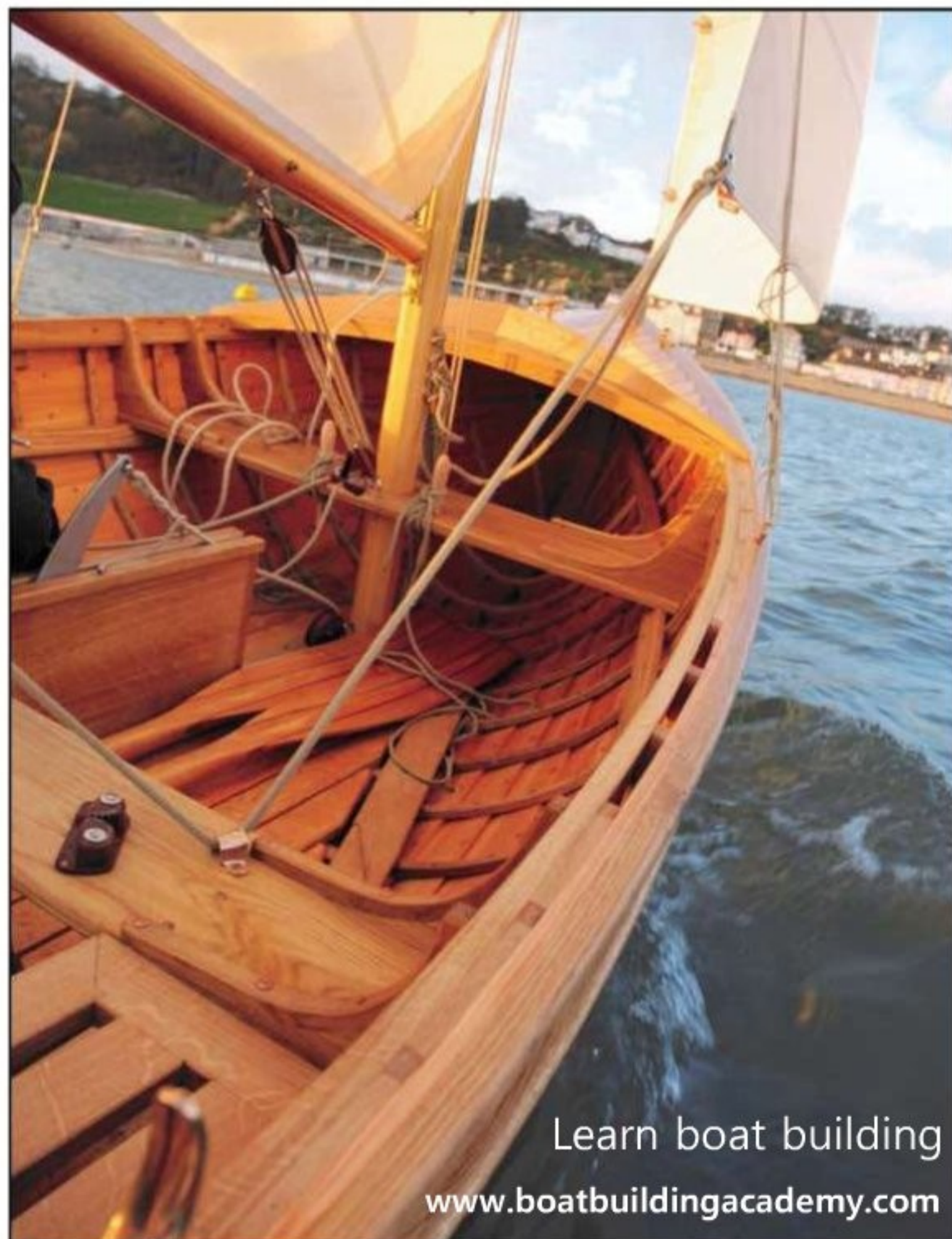
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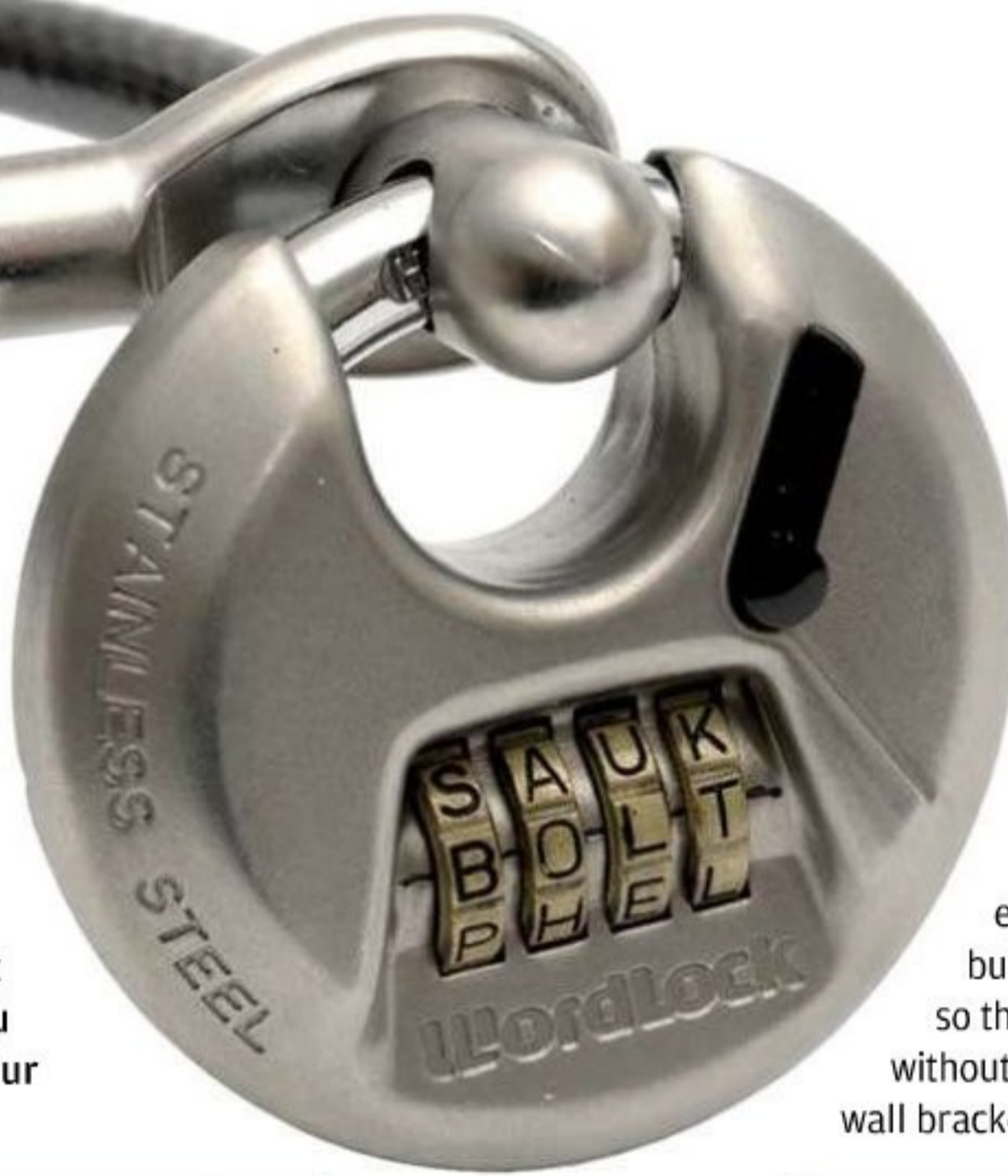


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www.toplicht.de



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www.musto.com



Quick reference cards

Everyone likes to think they know it all, but when, God forbid, a shadow of a doubt creeps in, it's reassuring to have something to refer to quickly at hand. Davis Instruments of California has come up with these seven sets of handy, quick-reference cards, made from high-strength plastic, that cover pretty much everything that you could possibly need to know on the spot, from navigation to marine electronics, and from star-gazing to piloting through first aid. We also enjoy their unintended use as placemats for those boring moments when someone's telling you a salty yarn over dinner. \$9.99 per set

www.davisnet.com



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www.clarkeinternational.com

Just Sea & Sky

BY BEN PESTER

Living on a boat in the modern world, trying to save enough money for the next voyage, it is easy to lose track of the things that attracted you to cruising under sail in the first place. Slipping out of harbour as the grey dawn turns to morning, feeling the deck alive beneath your feet, or the soft glow of paraffin lamps as your vessel rocks gently at anchor, can all start to seem as if they belong to another existence.

To help keep these dreams alive, in the months dominated by marina bills and getting to work on time, Magali recently bought me *Just Sea & Sky*.

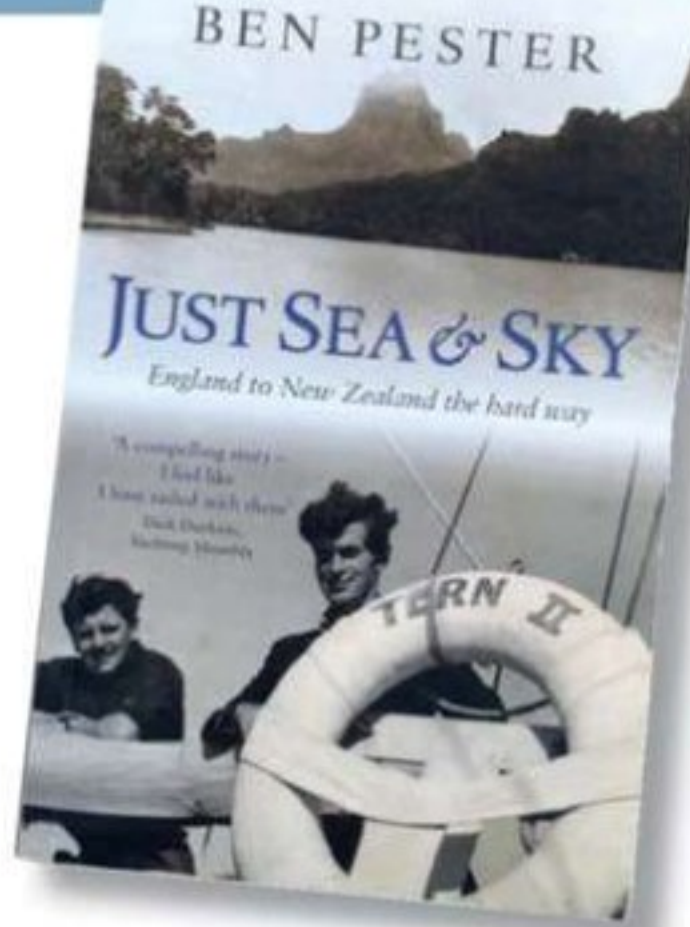
This small, slim volume tells the story of a cruise from England to New Zealand, made by two young men, Ben Pester and Peter Fox aboard the 39' (12m) gaff yawl *Tern II*.

Leaving Plymouth at the end of August 1953 they sailed, via France, Portugal and the Canary Islands to the Caribbean, then on through Panama,

across the Pacific, arriving in Auckland in April 1954.

Travelling before wind-vane self-steering was commonly fitted to yachts, they discover the delight of running down the tradewinds with the helm unattended under square rig. They experience the satisfaction of making a landfall after days at sea, with only a sextant and chronometer to give a position, then once they reach port, enjoy the sort of welcome that was perhaps common when cruising yachts were a novelty.

Ben Pester wrote this account of their voyage in 2009, by which time he was in his eighties, but he has managed to recapture all the enthusiasm and insouciance of youth, while blending it seamlessly with the comments and observations gained by experience. *Richard Toyne*



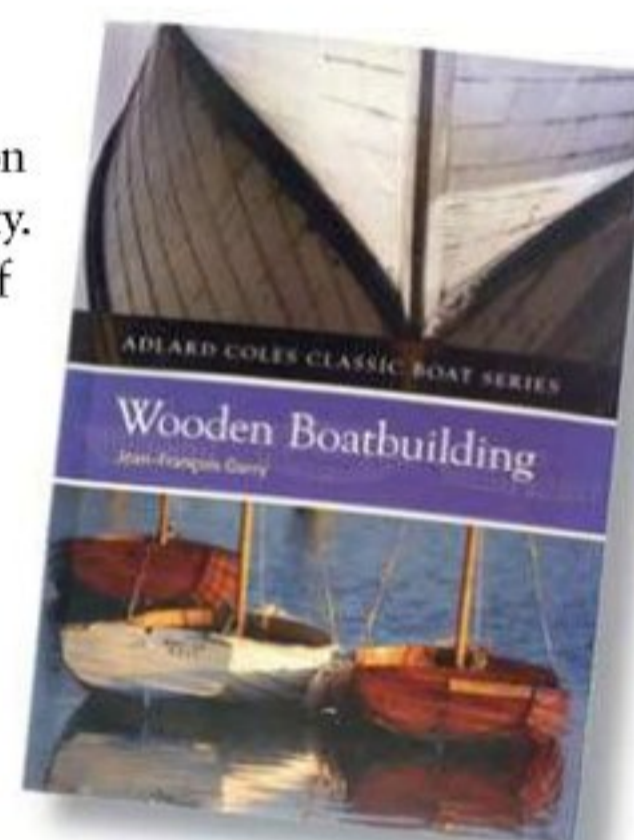
Pub Adlard Coles Nautical, 2010, 176pp, paperback, £8.99, ISBN 978-1-4081-2855-8

Wooden Boatbuilding

JEAN-FRANCOIS GARRY

This would be a good book for someone who is starting to think about boatbuilding, or who has a lovely old boat and wants to restore her. It takes the reader through the stages of planning a boat – including making a half model and lofting, through to aspects of traditional boat construction – carvel and clinker – onto rigging and sailmaking.

The tone and layout are very straightforward and easy to follow with good illustrations and photos taking you step by step through the processes. It focusses on smaller open and half-decked boats, not so much on cabin boats. *DH*

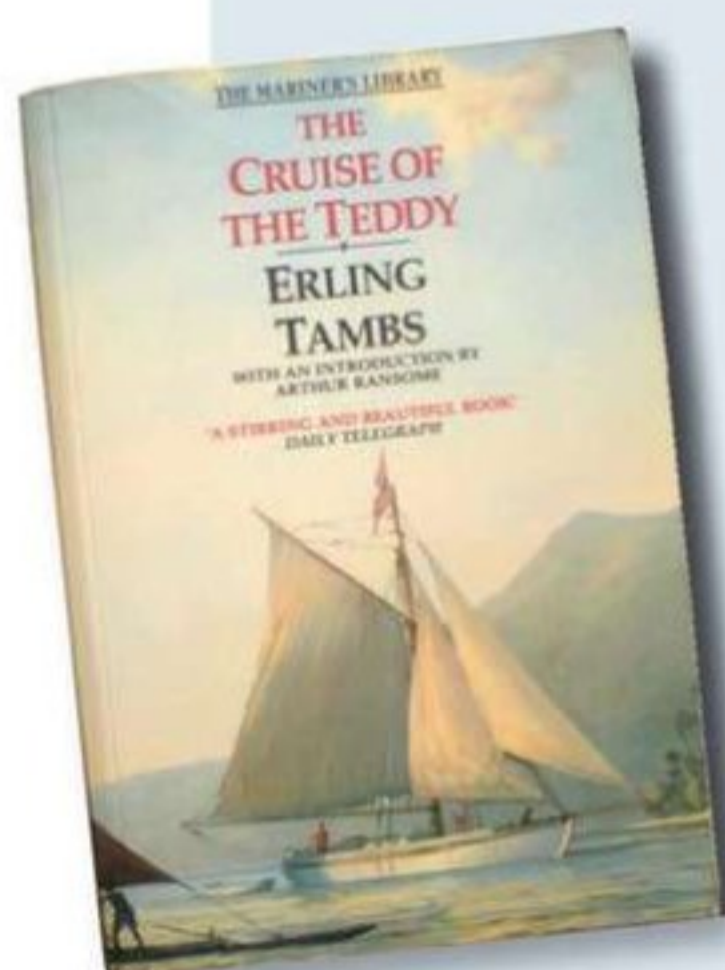


Pub Adlard Coles Nautical, 2010, 127pp paperback, £16.99

CLASSIC BOOKSHELF

The Cruise of the Teddy

BY Erling Tambs



In August 1928 Erling Tambs and his wife Julie left Norway aboard their 40ft (12m) engineless Colin Archer-designed pilot cutter *Teddy*, on a voyage that was to take them as far as New Zealand. They set off with hardly any money, only a few charts and practically no navigation equipment, but they did have a strong, well-found boat and a seemingly unending supply of determination and enthusiasm.

After an eventful journey across the North Sea, they headed down-Channel, and across the Bay of Biscay, to Northern Spain where the crew was increased by the addition of a dog, christened Spare Provisions. In the Canary Islands the ship's complement grew again, when they had their first child, a boy named Tony, followed in New Zealand by a girl, Tui.

The book lets us join the Tambs on their journey, and share in their experiences. We read of the drama of being caught on a lee shore in a rising gale while still in the North Sea, the pleasure of sailing in the trade winds, the thrill of arriving on an unknown shore, and finally the heartbreak of shipwreck.

In the preface, Erling Tambs says his motive for writing was to build another 'floating kingdom' on which the family could continue the cruising life. I believe they succeeded on a vessel named *Sandefjord*. *RT*

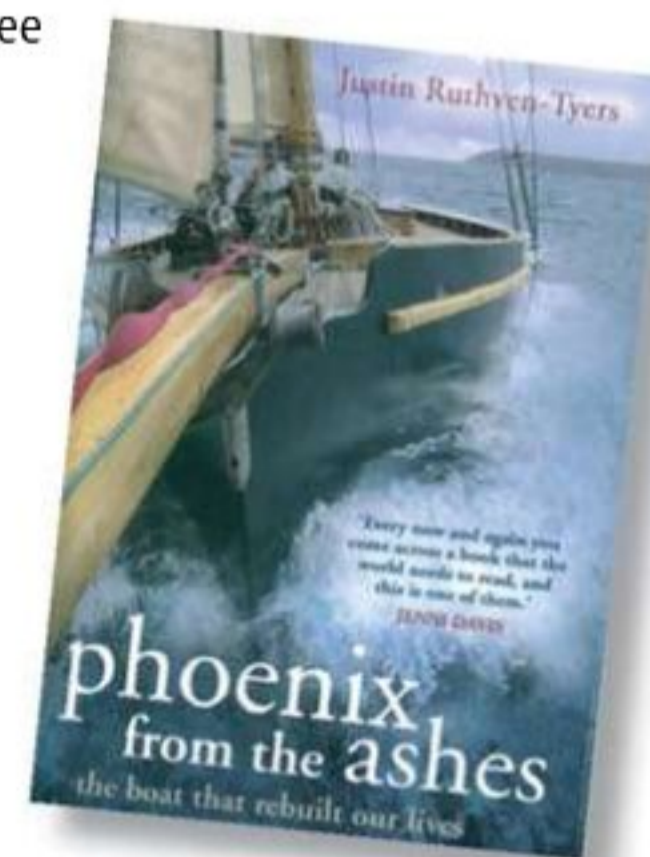
Phoenix from the Ashes

By Justin Ruthven-Tyers

When their house burned down, Justin Ruthven-Tyers turned to his wife and said, he didn't know why, "Good would come of this." The good that came was an increased confidence in their own abilities. First they rebuilt the house; then they decided they'd rather live on a boat and, despite knowing nothing of the craft, set to and in three years built a fine pilot cutter to a design by John Hesp.

This is the tale of that adventure – a little short on practical detail for us boaties (though Justin did learn adzing) – and their subsequent life aboard. These latter sections can drag a bit, but the tales of tree-stealing and living on free shellfish from the River Fal are fun, and there is useful navigational information, particularly about the loughs of Northern Ireland.

Justin is a fine artist – his series on boat handling under sail (CB251-254) was memorable for its drawing. There are fewer of these (and smaller) than one would wish in this book, but overall it makes for a feelgood read, and a gently encouraging introduction to anyone contemplating this way of life. *PW*



Pub Adlard Coles Nautical, 2012, 250pp, paperback, £8.99

Classic Classes

BY VANESSA BIRD

Here at last, after more than 12 years in the making, is the updated compilation of Classic Boat magazine's Class Notes, covering the design and class histories of 156 different types of sailing craft. It's a book to take sailing with you, with a ready-reference two-page spread of sail numerals and devices to help identify boats when out on the water.

It's split between dinghies and dayboats, yachts and then Olympic classes, again for ease of reference, and includes a huge range of boat types, from the humble Optimist or Mirror dinghy up to the J-Class.

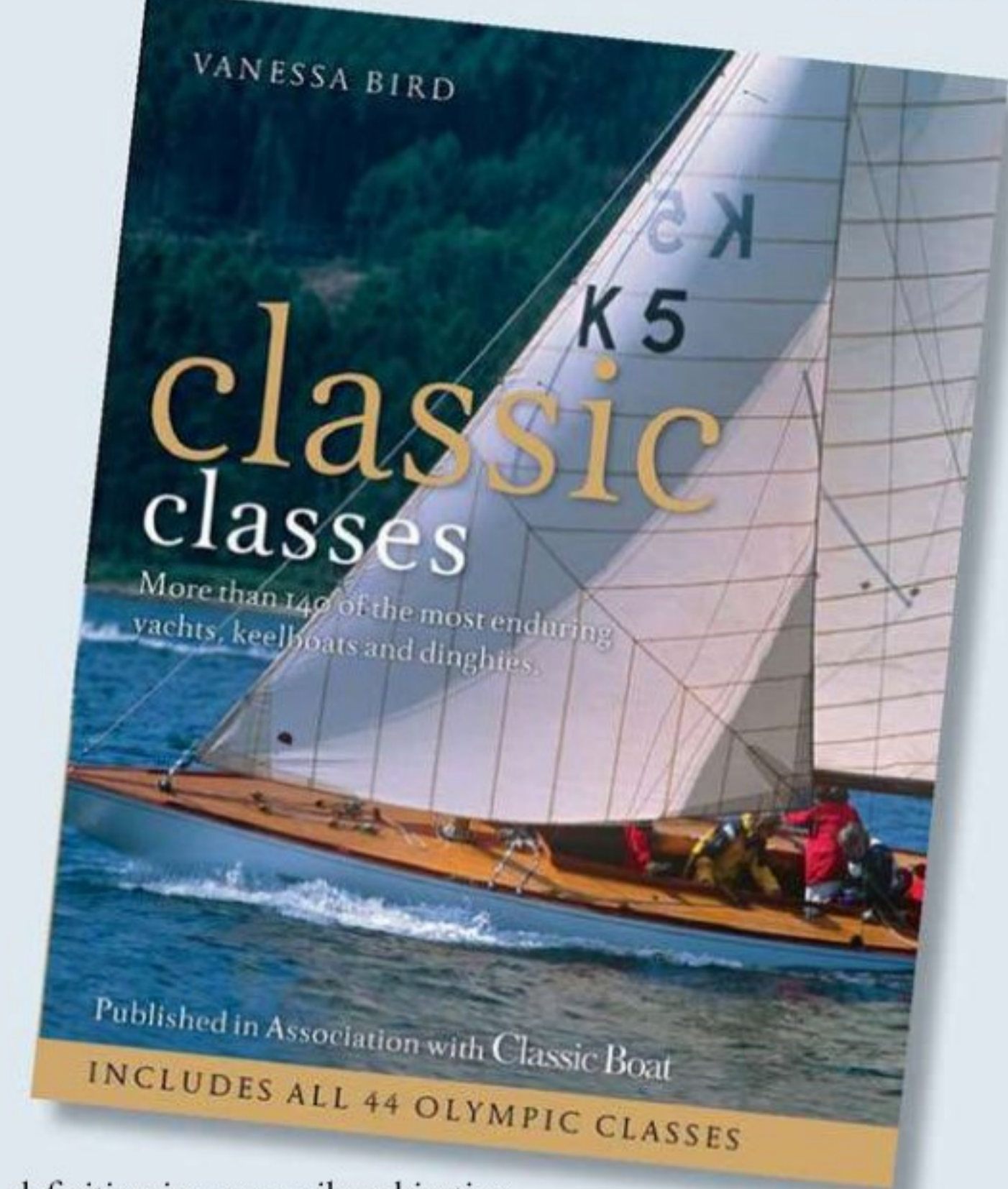
Vanessa Bird took up the task of compiling these notes, which appear in the magazine every month – it must be one of the longest running series of its type in a magazine anywhere. Even when she left the staff of CB and moved over to *Yachting Monthly*, she continued to

write the page, and it was an original ambition to compile them into a book.

And it's a surprisingly good read, not to mention the fact that it's packed with information. We learn how classes have benefited from the resurgence of interest in classic boats as techniques for restoring them have been rediscovered. Some classes took a mould from an older boat and recreated them in glassfibre, widening their appeal to new owners. And while the book does not claim to tell all the history surrounding the boats, the 'notes' are more than enough to give readers a good background.

We hope it proves useful and serves to inform readers, (not just the waterborne) of the hugely varied types of boat which we call classics.

And if the boat you're interested in does not appear here... well, first she may not be a classic – the



definition is necessarily subjective – but also of course, it may just be that we have not got around to writing about her yet.

In which case, I am, ah, sorry to say, you may have to wait for Volume II, which by my reckoning should appear sometime in the early 2020s. CB's publishers do appreciate and thank you for your patience. *DH*

Pub Adlard Coles,
2012, 160pp,
illustrated
hardback, £19.99
ISBN 978-1-4081-
5891-3

DVD

Keep Turning Left

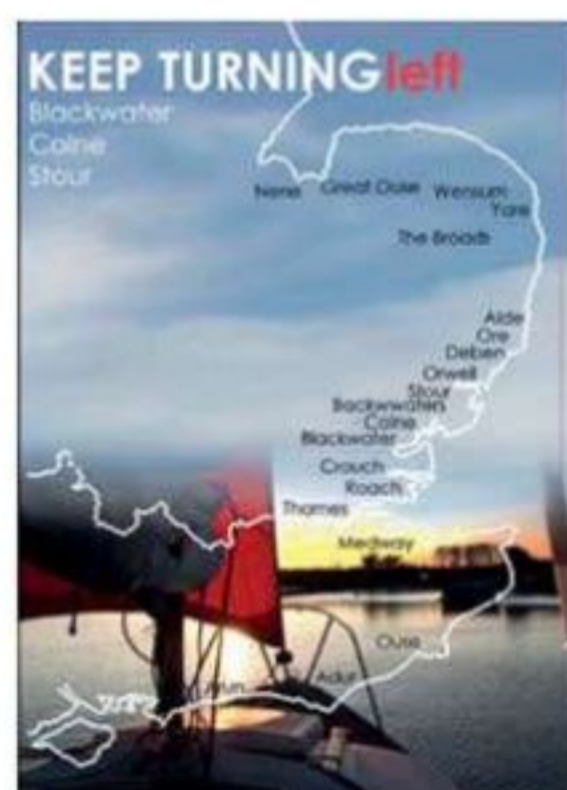
By Dylan Winter

To the casual observer, Dylan Winter might look like just another middle-aged bloke in an ugly boat – a 19ft (5.8m) Mirror Offshore called *Slug* in this instance. Then you learn that he's sailing around Britain – very slowly. He left Bembridge on the Isle of Wight four years ago and he's only reached Wells-Next-the-Sea.

The reason? He stops everywhere, talks to everyone, sails local classes at every port and sails up every river he sees. Dylan's logic is that of the true Corinthian: get the boat you can afford now, and go.

It is his 250-plus short films, though, that have won him an audience of thousands on YouTube. Dylan is a professional cameraman and has been chronicling the trip in this series of short films about the places, people, wildlife and the traditional boats he comes across. Some are set to music but most are accompanied by his entertaining, often acerbic commentary. On marinas: "I like them – they keep plastic, white boats off rivers." On *Slug*: "She sails like a pig."

Slug's minimal 2ft (0.6m) draught was too much on the East Coast, so Dylan went to the local DIY shop, bought some ply and built a duck punt in a week: the film shows him sailing in 3in of water. What a guy, and what a series. See his films online or buy the DVD. *SMH*



DVD

Red Sails

Directed by Michael Maloney

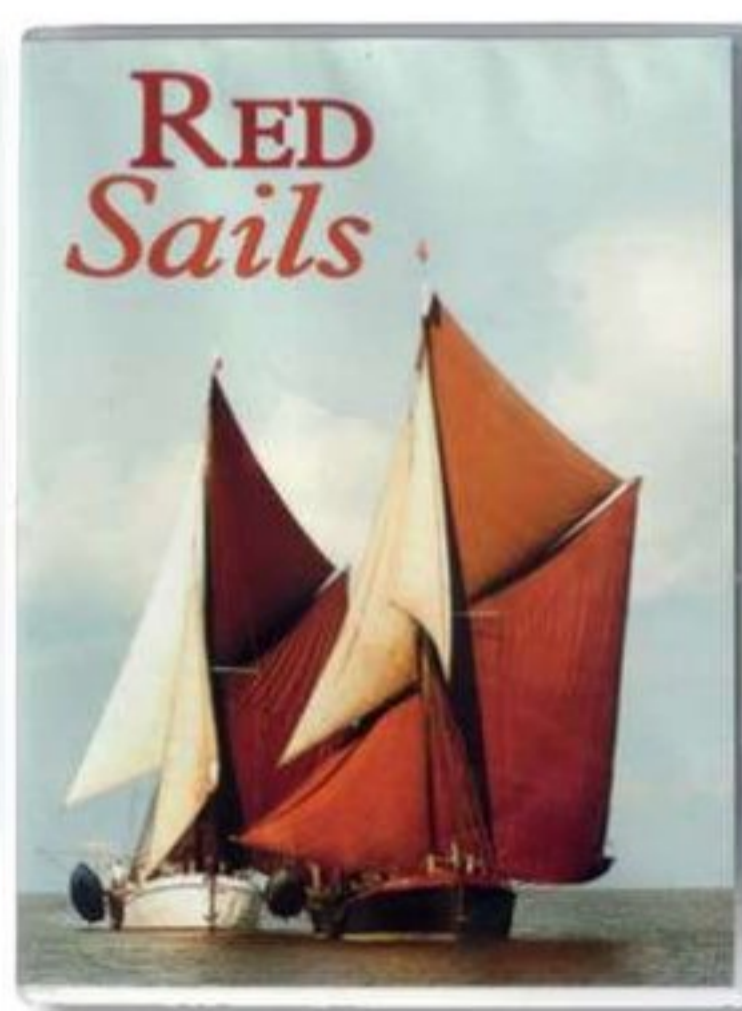
The rebuilt Thames Sailing Barge *Cambria* features heavily in this film, which is all about the TSBs and their role in trade and now charter in the waters around the Thames Estuary – the London River. And this is not surprising, since director Michael Maloney lives in Faversham, where

Cambria has been restored, to sail again last year.

The film covers the vessel from when Bob Roberts famously captained her as the last vessel of her type trading under sail in the UK. Roberts is somewhat unkindly referred to as a misanthrope – when he clearly wasn't – but no-one belittles his sailing ability, or carrying on an age old tradition when the rest of the world had installed an engine.

The film also features sailmaker Jim Lawrence talking about his first job on the *Gladys* and other barges and we meet Steve Hall, another sailmaker, as well as other

craftsmen associated with keeping these workhorses of the Thames going. A good buy, and an enjoyable watch for anyone interested in these craft or Thames history in general. *DH*



Keep Turning Left DVD, £15, 4 hours, www.keepturningleft.co.uk

Red Sails, DVD, £15, 49 mins, www.cwideprods.co.uk/dvds/

International Soling

BY VANESSA BIRD

These boats handle extremely well in heavy weather. It was the design's performance in 40-knot winds at the International Yacht Racing Union's (IYRU) trials at Kiel in Germany in 1966 that helped secure its future as an international and Olympic class. Of eight boats in the trials, only the Soling made it to the windward mark, six others not even reaching the start line due to breakages. It was a performance that brought the three-man keelboat to the forefront of the IYRU's mind, although it was to take another year and one more set of trials before it was actually selected.

The Soling was designed by Norwegian Jan Linge in 1965 after the IYRU had launched a campaign to find a new keelboat to take part in the Olympics. It had to be a high-performance design, but very seaworthy, too, and capable of racing offshore in all conditions.

A one-design version of the 5.5-Metre was suggested as the type of boat that was required, but Linge, who was a member of the IYRU Keelboat Committee which was overseeing the design competition, advocated the benefits of a smaller, trailerable design. His arguments were rejected by fellow judges Peter Scott and Rod Stephens, but, convinced he was right, he set about developing a prototype keelboat with which to enter the trials.

Assisted by his neighbour Sverre Olsen and top 5.5-Metre helmsman Finn Ferner, Linge built a plywood prototype, and from this developed moulds for a new GRP hull, of which five were built by early 1966. Following the Kiel trials, the Soling, although considered undersized, was ranked in the top two, alongside the larger Skip Etchells-designed *Shillalah*, which was considered more the type of boat that the IYRU was



looking for. However, concerns over the performance of the GRP-built *Shillalah II*, plus the fact that conditions at Kiel hadn't given the other entrants a fair trial, led to a second set being held at Travemünde in Germany in 1967, at which the Soling was unanimously chosen for international status.

Prior to the Travemünde trials, Linge had already begun building the design in earnest, and in 1966, 60 Solings were on the water. Having earned its international status, the class took off, with over 600 being launched in the following two years. Interest grew around the world, too, and there are now fleets in most countries in Europe, USA, Canada, Argentina, Brazil, South Africa, Japan and Australia. Since 1967 the most prolific builder has been Bill Abbott in Ontario, Canada, who at one time was building over 300 a year, such was the demand.

Despite serious competition from other international classes and controversy over which design was sailed at the Games, the Soling was eventually awarded Olympic status in 1968. It sailed its first Games in 1972, with Harry Melges taking gold for the USA, and competed at the next eight Olympics until 2000, when it was replaced by the Yngling.

Now part of the Vintage Yachting Games, which is open to all former Olympic classes, the Soling has proved to be an impressive performer. It was instrumental in introducing match racing to the Olympics, and the World Championships now regularly see 50 or more boats.

Soling - now part of the Vintage Yachting Games - on Lake Como this coming July

NAME

The design's name comes from an amalgamation of the initials of Sverre Olsen, who helped develop the boat, and designer Jan Linge's surname.

COSTS

A new International Soling from Petticrows costs £30,000, excluding VAT. Secondhand boats hold their value well, as many of them have a competitive life of around 25 years, so expect to pay up to £7,000 for a decent boat. A 1978-built boat finished third in the 2007 Europeans out of 56 entries.

1972 OLYMPICS

IYRU measurers at the 1972 Olympic Games had a tough time, as many of the Solings entered, although built by fully licensed builders, did not fit the measuring templates. The blame was laid on improved tooling.

International Soling Association
www.soling.com
British Soling Association
www.britishsolings.org.uk

INTERNATIONAL SOLING

LOA
26ft 9in
(8.2m)

LWL
20ft (6.1m)

BEAM
6ft 2in
(1.9m)

DRAUGHT
4ft 3in
(1.3m)

SAIL AREA
255sqft
(23.7m²)

DISPLACEMENT
2,281lb
(1,035kg)

DESIGNER
Jan Linge



Getting afloat



EAST COAST, RIVER ORWELL

My first classic: two entry-level yachts

NIGHTWIND

A fleet shake-up at the boat-share operator Classic Sailing Club means two of its yachts have come up for sale.

Nightwind, a 28ft (8.5m) bermudan cutter built in 1939 by Jack Upham, is a real taste of pre-war yachting, with tan sails, long keel, Baby Blake heads, and even an original pressurised paraffin Taylors stove.

Her designer is unknown: her owner thinks she might be a Harrison Butler. *Nightwind* is a heavy-displacement cruising yacht with a particularly cosy

cabin that will sleep four. CB once spent several happy days aboard her on the Rivers Orwell and Deben. She's a one-off and a head turner, and benefits from recent MCA coding. £12,995.

MYFANWY

If you want a Rossiter yacht then, like Dyson vacuum cleaners, you really have to buy a Rossiter yacht. These unique boats have an aesthetic you either love or hate. What's beyond dispute is their quality, from builder and designer Rossiter of Christchurch,

Above left: The 1939 Nightwind
Above right: Myfanwy from Rossiter Yachts

Dorset: it's second to none. *Myfanwy*, a Pintail, is 27ft (8.2m) long, bilge-keeled, sloop-rigged, and filled with clever design.

She's a comfortable, versatile yacht that will go shallow, take the ground and sail comfortably in a seaway. She too benefits from recent MCA coding and is for sale at £18,000.

Nightwind and *Myfanwy* are under cover at Suffolk Yacht Harbour on the River Orwell.

Tel: +44 (0)7711 069544



CHEVERTON

A boat called Wanda

David Cheverton was ahead of his time building strip-plank cruising yachts at his Cowes boatyard in the late 1950s and early 60s. Many 25ft (7.6m) Caravels and 27ft (8.2m) Crusaders have stood the test of time, with one recently entering the Transatlantic Jester Challenge. *Wanda*, built in 1961, is a Caravel Mk II, and in excellent condition. With roller-reefing and all running rigging led back to the cockpit, she is "an easy short-hander and quick - up to 7.5 knots on a reach". Asking: £8,500.

Tel: +44 (0)1273 601708

PALAWAN III

S&S aluminium cutter

We had to do a double take when we saw the price of this boat. She's really a snip at \$125,000 (around £80,000), for a 58ft (17.7m) Sparkman & Stephens bermudan cutter in aluminium, built in 1965. *Palawan III* is an interesting design, being the first S&S to feature a skeg and rudder separated from the keel. In that

sense, she represents the beginning of the end! But we'll let her off for her sheer and sawn-off counter stern.

She was competitive in the Admiral's Cup in her day, though now she's described by her broker as "very comfortable offshore".

Refitted in 2011, she's "ready to go anywhere", including a Transat home. Serious yacht.



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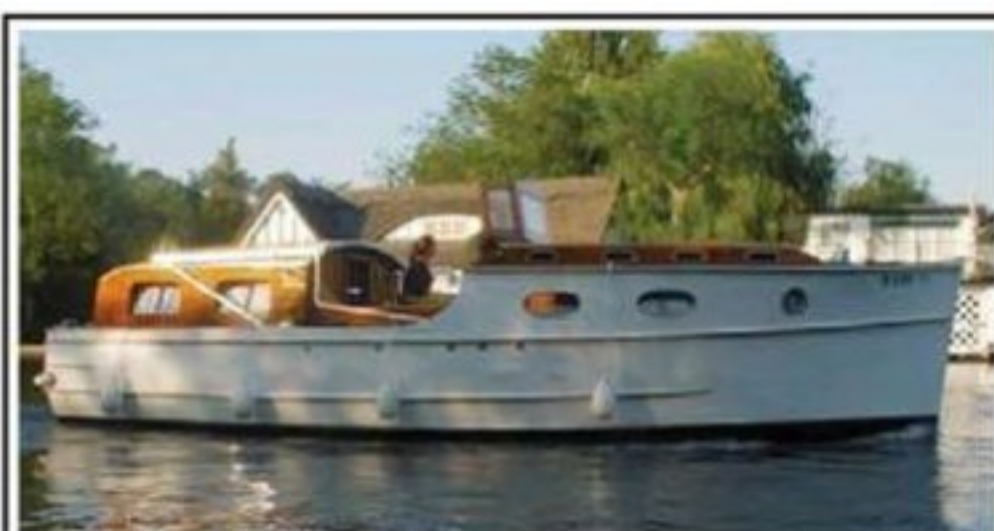
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Classic Yacht Brokers



60 ft Laurent Giles Bermudan Cutter 1956

PAZIENZA designed by Laurent Giles was built by Cantiere Navale V. Beltrami in Genoa in 1956. Laurent Giles seemed to achieve a seamless transition between traditional and modern styling - it is not surprising that PAZIENZA, with her handsome sheers and understated English good looks was down to the last two nominees for the most beautiful boat in France for 2010. This is an excellent indication of her current impressive condition.



45 ft Bristol Pilot Cutter 2007

A recreation of the pilot cutter PEGGY, built in 1904 by Rowles of Pill, POLLY AGATHA has all the charm of a classic Edwardian cutter but with a luxurious modern interior and equipped with modern technology. Her ample deck space and accommodation fit her for a variety of roles including charter and sea school use but her finish and detail befits that of a vintage yacht - and places her a long way from her work boat roots. She has 10 berths including a luxuriously appointed master cabin.



50 ft Charles Livingston Gaff Cutter 1898

MOLITA was designed as a fast cruiser. Now MARIGAN her undoubted appeal inspired her current owner to rescue her. Every aspect is impressive - his aim to sail the Classic Circuit with family and friends on a boat without weakness in her structure, including a solid teak deck. She is therefore no delicate 100 year old museum piece but a true vintage yacht to be sailed as hard as originally intended. A gaff rig with top sail will always inspire but MARIGAN has an almost natural quality about her as she sails. She is fast, strong and very beautiful!

POA

Lying France

£500,000 VAT unpaid

Lying UK



48 ft Sparkman & Stephens Yawl 1938/2006

Olin Stephens's views were polite but firm ... the great man had spoken and the 'lead keel up' restoration of TOMAHAWK would adhere to the original drawings. Executed with great care, generosity and quality; the aim was a usable family cruising boat, not just a timeless classic - Inspired possibly by a design Stephens drew at the request of the NYYC, the ingredients needed were seaworthiness, grace and speed. TOMAHAWK has all of these.

€395,000

Lying UK



58 ft Bjarne Aas 12 Metre Cruiser Racer 1953

Bjarne Aas's designs had a reputation for being seaworthy, beautiful and fast and YANIRA qualifies on all three. She has enjoyed the same Spanish ownership for more than 20 years - both cruising the Med as well as classic race regatta wins too numerous to list. Her hull sections allow her to beat modern designs in the right conditions but with excellent accommodation below; huge deck space and taking her roots from a sea kindly 12 Metre - who could want for more?

€310,000

Lying Spain



47 ft Laurent Giles Yawl 1951

As with Jack Laurent Giles's Vertue design ISMANA displays that purposeful charm blending style with function as only he knew how - a style that has the onlooker captivated; more subtle than the very long overhangs that seduce so easily and far more seaworthy as a result - her current owner has fully restored her with the help of Hubert Stagnol and he seems to have known exactly what he wanted to achieve. Her structure is impressive enough but it's in the simple detailing and original fittings on deck and below that make this boat very special.

€235,000

Lying France



58 ft Dagless Fleur de Lys ketch rigged MY 1967

ZERLINA is a luxuriously furnished and equipped family motor ketch. She has two separate dining areas to suit every occasion, the covered aft deck with table and chairs and the separate more formal saloon. She cruises economically at nine knots, and is stabilised for ultimate comfort - both cosmetic and structural condition are impressive.

€190,000

Lying Greece



48 ft Sibbick Yawl 1900

A design by Charles Sibbick from 1900, SAUNTERER's understated beauty and simple elegance could easily hide the fact that she is an extremely seaworthy, fast and very English vintage yacht. SAUNTERER has benefited from substantial refits undertaken by people who know and understand this vessel; thus leaving her ready to be enjoyed by her next owner - her previous owners include Captain Oates of Antarctic fame.

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Lying UK



42 ft Holman Cutter Rigged Sloop 1963

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42ft Silverleaf TSDY, 1935
John Bain design and build.
3 cabins.
2 x BMC engs.
Essex £42,500



35ft Sole Bay, 1968
Wooden Gaff ketch. Aft Cabin.
BMC eng. Well kept.
Suffolk £32,500



36ft TSDY, 1934
Husks & Sons. 2x BMC.
Accom for 4. Pitch pine hull.
Essex £28,650



11m Otter 36 Sail Cruiser, 1968
Landamore's built. Major rebuild &
modernisation 1998. Twin Perkins
engs. Live aboard.
N. Essex £54,750



40ft Cameret with Aux sails, 1954
ex-fishing boat. Heavily constructed.
Caterpillar eng. Four berths & galley
in hold. Stove
N. Essex £69,000



36ft Gaff Yawl, 1900
Teak hull. Lifting centreplate.
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Assist costs & keep.
Pembrokeshire £5,000 p/s



9.6m Francis J. Jones Sloop, 1963
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8.53m Stirling 28, 1961
Holman Bermudan sloop.
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Volvo eng.
Hants £24,500



27ft Tomahawk Sloop, 1962
Camper & Nicholson influenced
Design. A fastidious shipwright's
restoration.
Essex £19,950



33ft Drop Keel Sloop, 1952
Suttons of Essex. 3ft draft.
Ford eng.
European canals
Sussex £19,000



9m Hillyard 9 tonner, 1937
Bermudan Cutter, Yanmer eng.
Pitch pine on Oak.
4 berths
Falmouth £26,500



29ft Peter Duck, 1964
Porter & Haylett. Wooden Bermudan
Ketch. Well kept.
BMC 2002 eng.
N. Essex £17,950



29ft Laurent Giles Sloop, 1965
Built Mashfords. 3 careful owners.
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N.France £22,000



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Falmouth £7,500



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Yanmar 2GM. All kept "As New",
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Scotland £9,950



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27ft Tumlare, 1938
Knud Reimers. Outboard eng.
Easily handled.
Fast day racer. Two berths.
Cornwall £9,950



26ft Mast Head Sloop, 1983
Varnished strip plank.
Quantum sails, Beta, full electronics.
6ft hdm. Long Keel.
Essex £16,500



26ft Shearwater Sloop, 1956
Dell Quay. Hard chine, shallow fin.
Reverse shear. Bukh.
4 berths. Bukh eng.
Suffolk £9,500



18ft 6ins Blackwater Sloop, 1961
Dan Webbs. Basic fit out for day
sailing. Beta eng '01.
Yard maintained.
Essex £4,750



16ft Oysterman 16, 1992
Long keel, GRP sailing dinghy,
laid decks, bronze fittings. Inboard
Volvo. eng. Own Road trailer.
Essex £8,750



21ft Finesse 21 Mk1, 1966
Clinker, centreboard.
Open plan. Bermudan Cutter.
Stuart Turner.
Hants £5,950



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Gaff Cutter 44' bowsprit x 13' x 7'6" A Luke Powell Isles of Scilly pilot cutter, 2006. Robust build, larch planking, oak frames, bronze screws, lead keel, solid hardwood deck. Beta 62hp engine, 9 berths. Current Code Certificate. Fine condition with a 5 year charter history.
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Amethyst Bawley 24' bowsprit x 8'9" x 3'6". An almost new and unused boat, intended as the first of a class. Professionally built in 1996. Strip plank epoxy cedar, lead keel, teak deck. Lombardini 17hp diesel. 4 berths in surprisingly spacious interior. Laid up for 2 years, very tidy but needs a little TLC to recommission. A snip at
£14,500 ono Worcs.



59' Bermudan Ketch 59' x 16'6" x 6'6". Designed by Kurt A.H. Oehlmann of Lubeck, Germany. Built by by Louw & Halverson, Cape Town in 1961. Double planked in mahogany to a hull thickness of 1 1/2" with laminated oak frames. Diagonal bronze straps from keel to beamshelf for strength. 9 berths in 4 cabins. New rig. Genet. Impressive ocean racing and cruising history. Powerful and safe blue water yacht.
Devon £125,000



Ray Hunt design. Built Soutars, 1969 for the Torquay – Cowes Race. Rebuilt Dartmouth 2007/8. Diagonal 5 skin mahogany laminated hull for strength. Twin 210hp Ford Sabres. 4 berths, separate heads and galley. Huge aft sun-bathing deck.
Devon £12,500 ono



Colin Archer Type Venus Cutter 28' bowsprit x 9' x 5'6". Designed by Paul Johnson, inspired by the famous Colin Archer 'Escape' that was owned by his parents and also for sale from Wooden Ships. Built by Terry Heard, Cornwall 1971. Strip plank edge glued Iroko with oak frames. 4 berths, Yanmar 12hp engine. Much work done in present ownership. Yacht has done several ocean voyages and proved fast and seaworthy, averaging 135 miles/day to the Caribbean! Wales £28,000



Runner Yawl, built Whistocks, 1958 for designer Kim Holman. Pitch-pine hull, iron keel, easy maintain sheathed deck, varnished teak coach-roof and cockpit. Varnished masts. 2005 diesel. 4 berths in very nice interior. Extensive upgrading in present long ownership. If you want to be sure, buy the yacht the famous man designed for himself!
Suffolk £29,950



Dickie of Bangor Bermudan Yawl 40'2" x 10'4" x 5'5". Designed and built by Dickie, 1937 with signature canoe stern and fine craftsmanship. Teak on oak, all copper fastened. New deck and main mast. Modern engine. 4 + 2 berths in spacious cabin with many original features, a lovely eye catching yacht.
Cornwall £52,500



Silvers TSDY 38' x 9'10" x 4". Typical Silvers yacht, designed as always by John Bain and built in 1939. All teak hull, decks and superstructure make this a very special little boat. Modern Beta 62hp engines give 8-10 knots. 6 berths in aft cabin and saloon with Pullman berths. A very nice example of this popular motor yacht.
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Craftsmanship

A stitch in time

Sailing footwear specialist Dubarry takes pride in providing a repair service for its products.

By *Guy Venables*, photos by *Dan Houston*

You would find it hard to turn up at any marina around the world and find no trace of Dubarry and their ubiquitous footwear. So prevalent is their influence that their classic sailing boot design has been copied by manufacturers the world over and has come to stand for high quality and durability. So, when we knew we were going to Ireland, a visit to their plant seemed imperative. And that is how we found ourselves one morning in a quiet, sunny village in Galway.

Taking its name from Madame du Barry, a famed seamstress, courtesan and mistress of Louis XV, Dubarry was formed as a fine quality shoe manufacturer in 1937. The business was initially run as a co-operative, drawing on the nearby population of hard-working craftsmen and women. A tradition soon established itself and skills in leatherwork and stitching were passed down from generation to generation.

Then, pharmaceutical companies began to use the tax breaks and labour force of Ireland. They paid better and the work was less intensive, which effectively stemmed the flow of labour to Dubarry.

The shoemaker saw the average age of its

workforce climb to the mid 50s and beyond. As the only commercial shoemaker in Ireland, it became unviable to run a tannery and to buy in parts like eyelets from Italy. The company ended up paying a high price for supplies due to the small scale of production. So, in 2004, Dubarry moved manufacturing to northern Portugal, where there are around 300 shoemakers. As well as bringing costs down, the new location introduced novel techniques, shared from other manufacturers. For example, soon after the move, Dubarry abandoned sewn linings; their boots became more waterproof and the problem of loose linings and soles diminished.

Although mass production moved abroad, the jobs of design and repair stayed in Galway. That's why, when we walked onto the factory floor, there was no constant din of conveyor belts and hydraulics, but rather the occasional purr of a heavy-duty sewing machine, and the sound of contentedly whistling. The whistler, it turned out, was

John Burke, a craftsman who had been working there since 1969 and, our guide confided in us, a man vitally embedded in the company: "When he goes, we don't know what we're going to do."

John's work is divided between making the prototypes for new designs and fixing old shoes and boots sent in by concerned owners. Some of the footwear they get in for repairs is 20 years old, and he recognises every style and shape, like the bursar of an ancient college with old pupils. John was sewing hot wax thread into a roll-top, looking through the shoe to see if any light passes through the holes. If it does, the shoe is not properly sealed. "We sometimes say that we cannot do them," he explains. "The boots might be just too far gone, but they always persuade us. They'll say 'just do your best'." As if to confirm the truth of this, John is interrupted by a phone call from Missouri, where a client wants to know about his mending.

We walk on around the workflow, and I notice there is a real mix of old and new here. The huge cast-iron machines that are left (the others have gone to a museum) date back to the opening of the factory, each performing a single, simple task, such as fitting eyelets or cutting leather shapes. Most of them look like they should have a grease gun nearby at

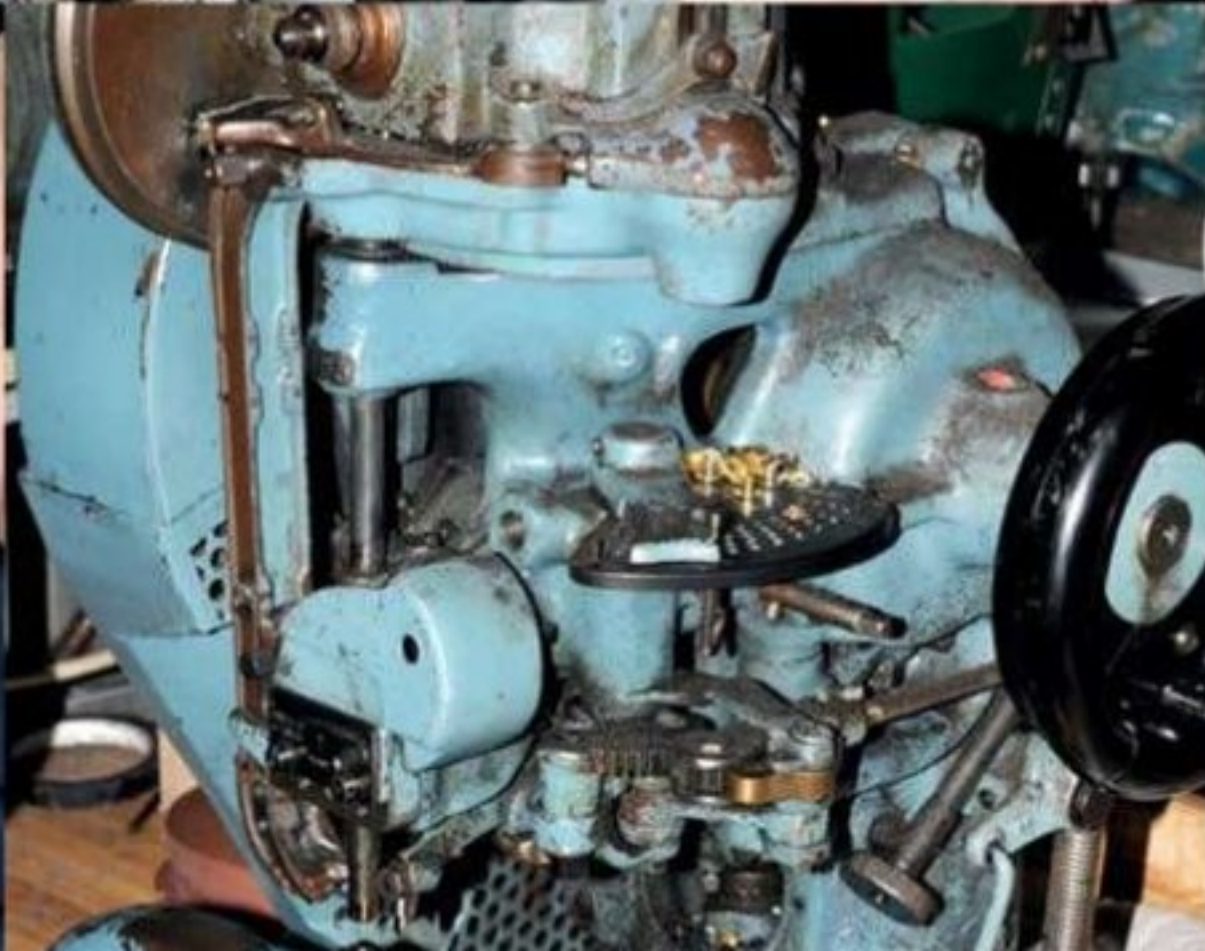
all times. These machines were kept to safeguard the company's traditional values, and they seem reassuringly dated. And yet, next to them, we found a row of space-age Gore-Tex boot linings, ready to be dunked in a water tank and filled with air to check for bubbling leaks. Monica, another member of the four-strong service team, was feeding a boot into a sewing machine.

Everything here is done by hand with the help of machines. This side of the business will keep going no matter the cost, as Dubarry has a strong ethos of recycling and repair. They doggedly run the service at a loss – after all, a boot resole and relining is a mere £45. However, this works admirably in the company's favour as, unlike any other shoe manufacturer, one can feel reassured that when you buy a pair of Dubarry boots or shoes, their wearing-out is merely you wearing them in.

**"Dubarry has
a strong ethos of
recycling and repair"**

Top: John Burke's time is divided between development work and repairs
Middle row: Old lasts from the plant's shoemaking days; restitching old seaboots
Bottom row: Handmade quality is supported by some venerable machinery

For a quotation, email: uk@dubarry.com



LINCOLNSHIRE

Serial restorer refits Maurice Griffiths Gull

Peter Harrold, who restored the Dauntless yacht *Surprise* (CB246), has been at it again, restoring a Maurice Griffiths-designed Lone Gull called *Little Gull*. She was built in 1968, at the dusk of wooden boatbuilding, by Blakes of Highridge, Somerset.

The Lone Gull is credited with an “uncanny ability to hold her course unattended” in *Cruising Under Sail*. She’s 28ft (8.5m) long, sloop-rigged and carries an oak davit as original – Griffiths believed in davits.

“I divide restorations into three categories,” said Peter. “Refits, restorations and rebuilds. This was a refit.” Sounds like a lot of work for a refit: new foredeck, two new planks, new cabin front, aft deck and transom.

“Shortly after that photo was taken, she nearly sank!” Peter told



PETER HARROLD

C/O HELEN KEMP AND BRUCE CHAPPLE

CB. “We had four industrial pumps below, shooting water out of the companionway like a fireboat!”

Well, taking up is hard to do, but all is now well. Peter, a financial adviser, sold *Surprise* to his accountant and is already onto his third project, a 24ft (7.3m) Broads yacht, in his rented cowshed – the secret boatyard. Called *Fair Breeze*, she is a Herbert Woods-designed Gay Lady class.

Peter’s hobby has grown to the point where he needs help, which has arrived in the form of a young carpenter by the name of Gary Scott.

Above left: *Little Gull*, shortly before nearly sinking!

Top right: *Rock of Ages* awaits restoration

IPSWICH

Working class

The very ‘un-yachty’ *Rock of Ages*, with thicker sacrificial mid sections and a life spent working the East Coast, was built in 1916 by Gostelow of Boston and worked under power until 1961 when she was given a gaff rig to race on the Humber. The 35ft (11m) double-ender is now being rebuilt and strengthened for owners Helen Kemp and Bruce Chapple by shipwright Michael Emmett. Apprentice Tim Smith, sponsored by Stern2Stern Heritage Training, is helping with the work.



C/O WORKING SAIL

LUKE POWELL PILOT CUTTER

Easter launch for Freja

Freja, the latest pilot cutter from Luke Powell’s Working Sail yard in Gweek, Cornwall, together with her tender, are ready for an Easter launch.



C/O IBTC

LOWESTOFT

IBTC Heritage expansion

IBTC Heritage (the commercial arm of the International Boatbuilding Training College) has expanded into the former Newson’s Yard in Oulton Broad, in a move that has gained approval from Peter Aldous MP, Waveney District Council and National Historic Ships. The yard is home to historic vessels in restoration, including MTB102.

It is the aim of Nat Wilson, IBTC boss, to promote Lowestoft as a destination for preserving the nation’s maritime heritage by becoming the East Anglian hub for National Historic Ships’ Shipshape Network. Just how that will happen will become clearer after a formal opening to be held later this year.

IBTC (the school) has also been busy recently. Students restored the first Enterprise dinghy, on show at the Alexandra Palace Dinghy Show in March, and have just taken on the Dragon that belonged to the late Peter Martin to finish the work he started.



JONNY NANCE

ST IVES, CORNWALL

Reviving sculling with a new St Ives punt

A new St Ives punt for the St Ives Jumbo Association is taking shape in Jonny Nance's Devon workshop. Formerly used for landing fish in tidal harbours, these stout boats can carry big loads in shallow water, making them ideal as tenders to the Association's Jumbos (CB237). Although only 13ft (4m) LOA, there's plenty of room to safely 'scully' (scull) eight adults to the moorings in the middle of the harbour.

Jonny has used lines taken from a typical example by his father Dicon in 1975 (*Chatham Directory of Inshore Craft*, p171). Punts were then plentiful but none remain today. They had thole pins for

Above: The punt's heyday in St Ives and (right) the new incarnation

rowing in open water, but in crowded harbours they were 'scullied'. Mastering this technique was a rite of passage for any St Ives boy until the 1970s, but it has suffered the same fate as the punts. In a joint initiative with the Harbour Master, the St Ives Jumbo Association has organised surprisingly popular 'Scully Days' in St Ives harbour to encourage people to learn. "We're not turning the clock back for the sake of it, but finding new uses for traditional craft: the Jumbo makes an ideal one-design; the punt is an ideal tender and sculling is still the most practical way of propelling them," says Jonny.

WALES

Nobby that went up a mountain

Albion, one of the best known and most storied nobbies, is to be restored. Built by William Crossfield in 1906 to fish Morecambe Bay, she was rebuilt in the 1990s and won her class racing in 1994 and 1996-98. By 2011, beached against the wall at Conwy, there was "nothing down for her" in Mersey slang, until her plight came to the attention of Denbigh GP Paul Smith, who has taken her to his farmhouse workshop in the Welsh hills to start a restoration.

The last stage of the move used a 5.3-tonne tractor and close-coupled farm trailer, the only combination deemed by Sealand Boat Deliveries to be capable of taking the 12-tonne, 34ft (10.4m) boat up the steep, twisting lanes to Derwen. Clearance at times was as little as 80mm. Now, her second restoration and second century will begin. *Andrew Rosthorn*



MARK CHAPMAN (DRIVER, SEALAND)

Above: Tight clearance for *Albion*



C/O ENAVIGO

CROATIA

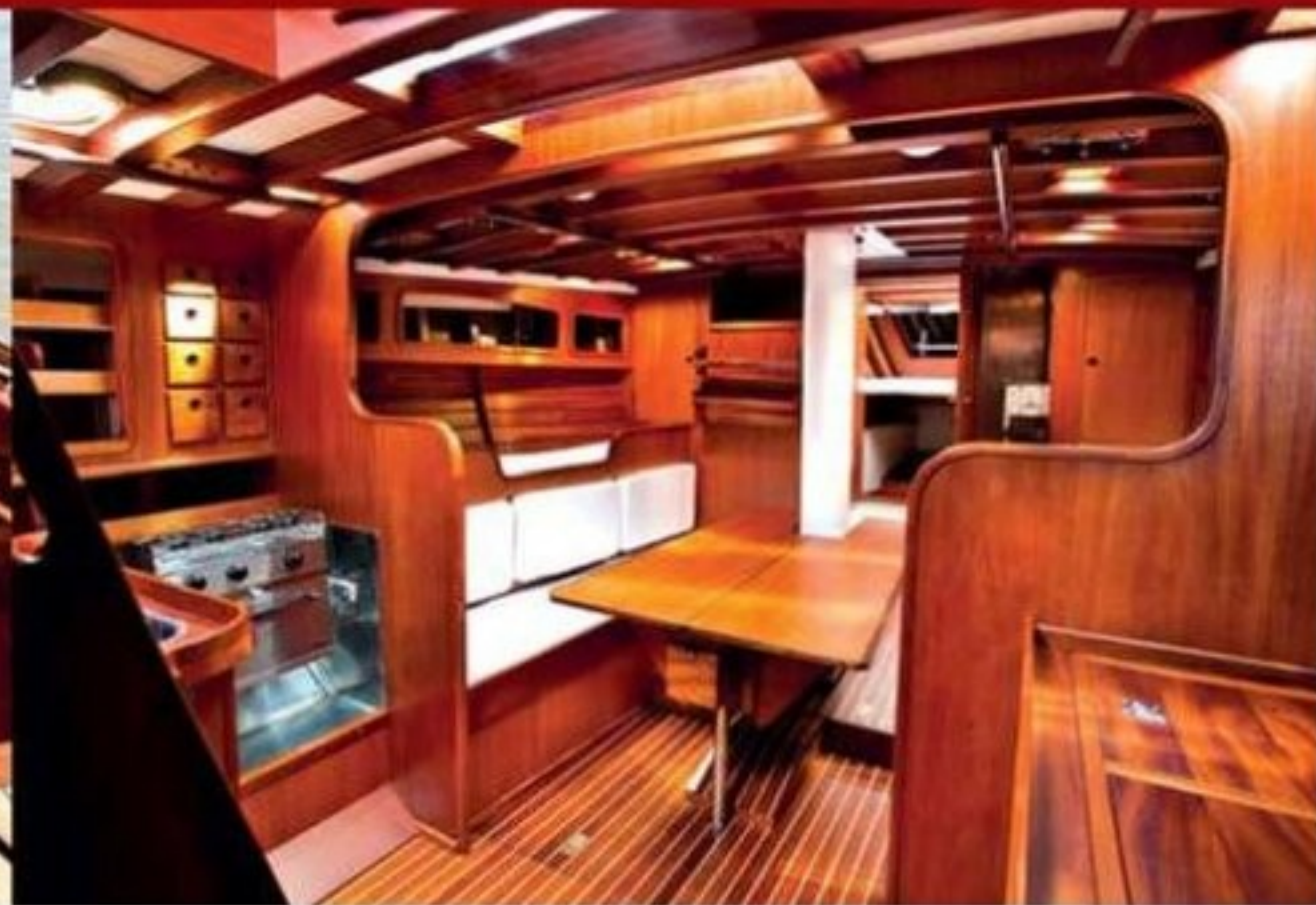
A faster dreamboat

The first Power 39 has started its build at the Enavigo boatyard in Virovitica. At 39ft (11.9m) long and weighing in at 8 tonnes, the Tad Roberts design is an adaptation of a Pacific Northwest cruiser, commonly known as 'dreamboats' in their day, and typically capable of around eight knots.

This new semi-displacement version has a design top speed of double that, and with her single Yanmar diesel will cruise for 630 miles at 14 knots before needing a refill. On a 2007 visit to the yard, CB was very impressed with the meticulous quality control - it does, after all, belong to an engineer.



C/O HARALD ROENN



HARALD ROENN

BRAZIL

Late Rhodes wooden yacht restored and re-launched

Here at CB, we've always known that regattas are the biggest driving force behind it all and the same thing is happening in Brazil's relatively nascent classic yacht scene, as reported in CB285. One of the yachts present at the recent 6th Classic Sailing Yachts Regatta on the Rio coast was a 51ft (16m) bermudan

Above: *Froya II*, sailing off the Brazilian coast

yawl drawn by Philip Rhodes in the late 60s and built in Norway in 1968. She was one of the last of his wooden yachts and was found in 2009 by her present owner Harald Roenn and restored at the Estaleiro Kalmar yard in Itajai. It was not a total rebuild – as Harald explains, *Froya II* was “still swimming” when

he and a friend bought her. They stripped back all finish to “start from zero”. More structural jobs included stiffening the rudder, building a new teak deck, refurbishing the original aluminium masts and a complete interior job. Other recent jobs at the yard have included a John Alden Malabar schooner.



SHARAN LANGE

The 38ft Matthews cruiser awaits attention from three generations



USA

38 Special in the Great Lakes

By the shores of Michigan's Huron, an “overexcited mom”, five kids aged 11-16, “a patronising husband” and “two wood tick grandparents” are getting ready for a three-generational rebuild of this 38ft (11.6m) mahogany-on-oak Matthews cruiser built in 1928. Sharan Lange, aka overexcited mum (and “lifelong scraper, Hatteras off-whiter and all-round mahogany dust chewer”) is from a long line of wooden boat owners, though, so at least she knows what she's letting herself and her long-suffering family in for. Judging by the state of the boat, which is original down to the rope boarding ladder, they'll have a lot of work. The Matthews Boat Company 38 was the first stock-built motor cruiser in the world, and the company nicknamed it the 38 Special.



C/O THE DORY SHOP

CANADA

Star from ‘The Killing’ gets nailing

Actor and sailor Billy Campbell (*The Killing*, US version) nailed the shutter planks in on two 48ft (14.6m) plank-on-frame schooners being built side by side at Dawson Moreland on Lunenburg's waterfront in Nova Scotia on 21 January; one of them is his.

“When Billy decided he wanted one of these schooners, he said he might also work on them,” said yard boss Capt Daniel Moreland to the crowd of 150 well-wishers. “We told him that would cost him double.” Campbell is a seasoned sailor, having sailed twice around the world with Moreland on Tall Ship *Pictou Castle*. Mayor Mawhinney was also present at the shutter plank ceremony, commending yards like Moreland's on making the area's history and heritage “a very vibrant part of our future”.

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- Recently fitted new engine that runs well
 - Beautifully fitted out interior
 - Requires little work to complete

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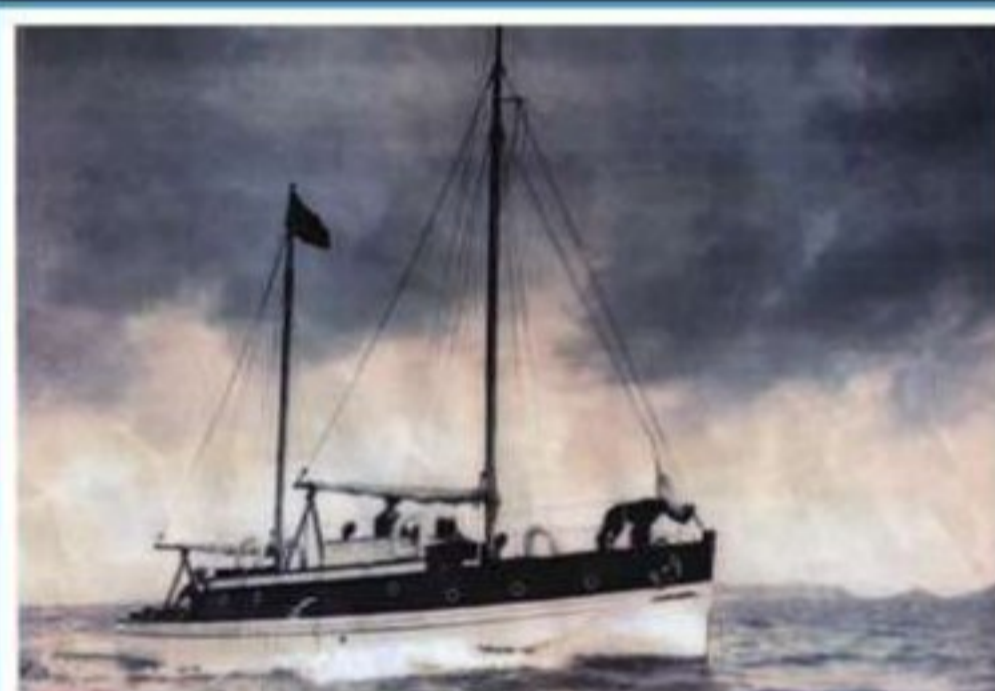
- Carvel built gentleman's day boat.
- Restored in 2009 and has only just come out of the water
- Built in 1902 by Jacobs in St. Helens,
 - Designed by Capt. Du Boulay
- 28ft with bowsprit • Requires engine

Visit our website for more information



ONLY ONE

- Rare motorboat • Designed and built by Alan Buchanan
- Built in Manchester by a firm called Poaching in 1967
 - Constructed of marine ply with frames and ribs
 - Requires engine and cabin to be part fitted out
- The interior work that has been completed is of a very good standard. *Visit our website for more information*



VIKING

- 42ft gentleman's motor sailor with lots of history
- Built in 1936 by Mr. Dorey of Guernsey • Made of pitch pine on oak frames • Planked from stem to stern • Twin screw still has shafts and propellers in place • In need of a total restoration • Just the hull but could be brought back to its former glory *Visit our website for more information*



GOSSAMER

- Camper and Nicolson 1892
- Bermudan cutter, pitch pine on oak
 - Afloat in Guernsey for refit
 - Dinghy included
 - Requires TLC

Visit our website for more information



WAVE

- Beautiful 1930s gaff
- Pitch pine on oak
- Ashore in Guernsey
- Requires complete restoration

Visit our website for more information

FLAMINGO

- 20ft Allen Buchanan yacht
- New sails and rig
- Yanmar 10 diesel
- Drying legs

DEL QUAY RANGER

- No Engines
- Good condition
- Requires minor TLC

EQUIPMENT

- Tall ship gear bowsprits, booms, spars and fittings
- Wooden and aluminium spinnaker poles from dinghy size to 10 meters
- Masts wood and aluminium from dinghy to 40ft

LETNA

- Built by Vosper, United Kingdom, British registry. Currently in storage in Guernsey.
- Letna was built in Portsmouth by Norman Hart as a gentleman's motor yacht in 1936.
- Letna was then requisitioned by the ministry of war and transport in 1941 and put on patrol duties and renamed HMS Juno
- 3 years later it was renamed Letna then it was used, for the next 40 years, as a charter yacht in the Mediterranean. In 1984 it sailed up the rivers and canals; The Rhone and Saone then through Paris to Le Harve, then across the English Channel to Dartmouth. After that it voyaged between Dartmouth and Guernsey and has since been laid up for a part restoration.
- Letna requires complete renovation and has huge potential as a live-aboard.
- Engines twin 5 lw Gardner diesels 35.81 kw Length 17.98 meters • Breadth 3.97 meters
 - Depth 2.04 meters
- 10 to 12 knots with a range of 1400 miles

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RESTORING PATNA PART THREE

The interior

Plumbing before panelling is the motto *Greg Powlesland* adopts, as he gets to grip with the fit-out of his 55ft 1920 Nicholson yawl

Down below it was essential to start with the layout of the plumbing and electrical circuits so as not to compromise *Patna's* interior later.

Traditional plumber Phil Brown reinstated the lead pipe work for the pumps and WC and fitted new thick-walled copper for the water supply, thus retaining a traditional job without the danger of lead poisoning. Brian Holland advised on the circuitry for lighting and navigational equipment.

The first task in reinstating the interior structure was to rebuild the semi-circular stairwell, which had sunk onto the riveted water tanks, prompting a rebuild of the bearers and cabin sole. We had been able to get most of the staircase out in one piece, which was helpful, since its position was critical in aligning all the panelling around it.

The interior was divided into cabins with athwartship partitions separating, from forward, the bow locker, fo'c's'le, saloon, stairwell lobby with heads off to port, stateroom aft, deckhouse (with engine below) and finally the sail room in the counter. This format had been the norm in yachts for decades. The mortice-and-tenoned framework for the panelled partitions was probably installed before the deck was originally laid, thus making fitting much easier than the restorer's lot in having to remove and rebuild in-situ.

Previous renovations had left a jumble of ill-fitting joinery requiring many repairs to doors and frames in order to fit them fair and without twist. Furthermore, a plethora of holes had punctured the mahogany panelling, each requiring repair with a plug or spill. Prior to refitting, every bit of the French-polished woodwork had already been stripped of many built-up layers of polish, leaving just the original coat.



TOM BENN



TOM BENN

“Previous renovations had left a jumble of ill-fitting joinery requiring many repairs to fit fair”

The partition separating the saloon from the fo’c’s’le was lined with pitch pine on the forward side, pine often being chosen for the crew’s quarters. The joinery of this area included lockers for the crew with mahogany seat tops, the cupboard and plate racks of the galley and a top-loading locker marked ‘Bin’ on *Patna’s* 1920 plan. This had been used for a Calor gas bottle to supply a floor-standing full-sized kitchen cooker, its use somewhat obstructed by the fo’c’s’le ladder in front of it. A pipe also led the anchor chain below the cooker, necessitating feeding by hand in order to stow the cable. This awkward arrangement was potentially dangerous, particularly with regard to the gas stowage. However, Fred Lockwood, previous owner and Professor of Combustion(!), maintained this system successfully for many years by incorporating a gas alarm.

We put a top-loading fridge in the bin locker and replaced the cooker with a smaller, gimbaled Taylor’s 041 gas stove, supplied from a pair of Calor bottles hidden in an old water breaker on deck aft of the mast. In the space released we built a self-feeding chain box directly below the chain pipe and hydraulic anchor winch, a superb facility for short-handed cruising. A small cupboard was formed around the winch motor under the deckhead with space for food jars etc, and we made a teak sink and draining board.

While dismantling the interior, we found that all the adjoining edges of framed panel sections etc were lined with fine felt. This was to prevent squeaks and needed replacing before fitting the panelling, seats, bunks and cupboards. *Patna’s* electric lighting, possibly original or at least from 1929, included miniature crystal, cut-glass globes, still there but in a parlous condition, needing considerable restoration work. Kathy Swatman from the

yard scrupulously painted the deckhead after dozens of cove mouldings had been sanded clean and pinned back around the deck beams. The saloon and stateroom were French polished, but the companionway, lobby areas and heads were treated with ten coats of varnish. Most of the 30 doors to cabins and lockers below required shaving, shimming and renewal of hinges due to metal fatigue.

PUMPS AND PLUMBING

Prior to the reinstallation of the Blakes Victory WC, restoration included serious descaling, the 2in outlet pipe having become restricted down to a ¾in bore. We also made a lead-lined shower tray under a grating, draining into a sump, as well as splitting the WC outlet to a waste tank installed under the lobby sole for use if necessary. A diesel tank was sited below the sole bearers in the stateroom, with a space aft (at the lowest point of the keel) for the suction pipes of the big hand-cranked deck pump, a cockpit hand pump, the engine-mounted bilge pump and a small automated electric pump.

Where the previous engine protruded into the stateroom, we built a little semi-circular washstand cupboard with three removable steps to one side, allowing access to the engine compartment behind and passage up to the deckhouse through a pair of doors, with a mahogany slide above doubling as a chart table when closed. Keeping the profile low on deck, seats on either side of the deckhouse allow an eye-level match with the surrounding windows, as well as giving access to the touch-screen chart plotter, radio and Navtex. These are sited forward in the deckhouse, yet can be easily seen from the cockpit when sailing.

Next month: A bit of history

Main picture: The forepeak, looking aft, with the crew’s pipe-cots and the new galley
Above left: The curved staircase
Above right: The new washbasin

Below: Original switch panel and a seriously scaled-up waste pipe

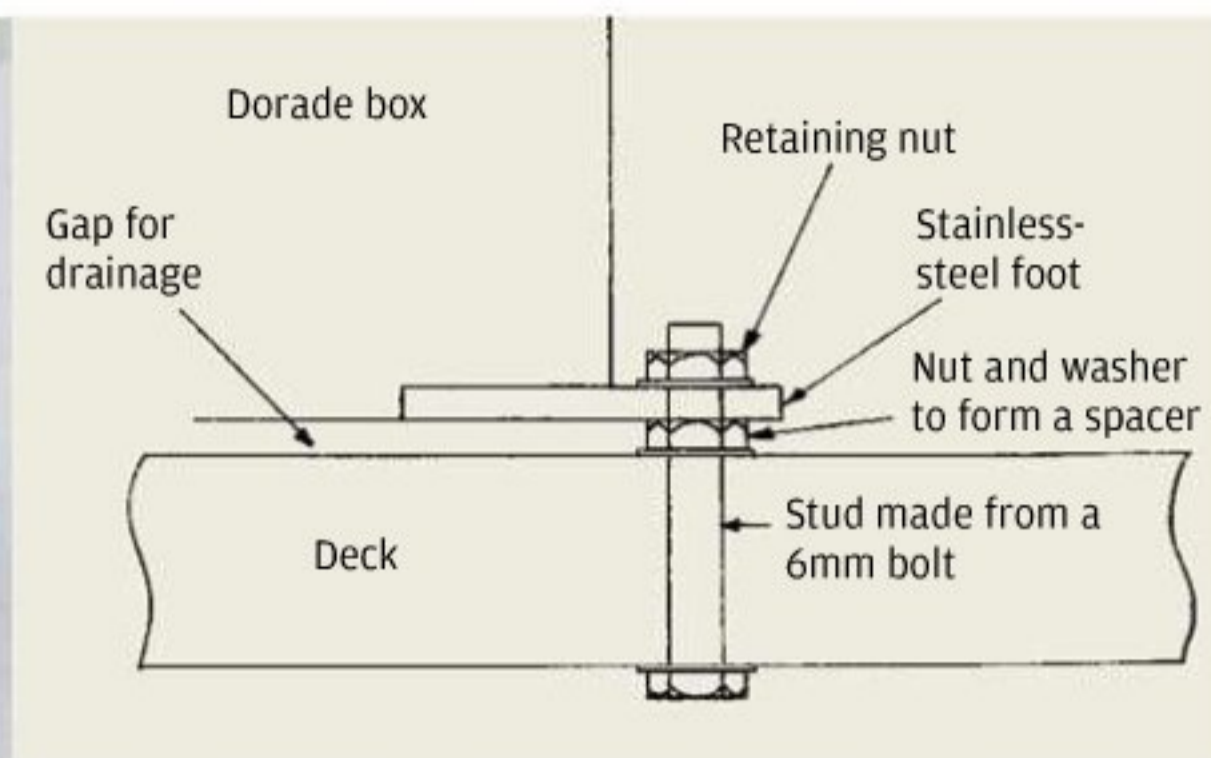


TOM BENN

Boatbuilder's Notes



MAGALI BELLENGER



RICHARD TOYNE

EXPERT ADVICE

Fitting a dorade box

BY RICHARD TOYNE

A dorade box is a water trap with a cowl vent that catches fresh air and channels it down below into a vessel's cabin while ensuring that any rain or sea spray stays outside.

The way it works is simple. The cowl vent is at one end of the box. At the other end is a ventilation pipe, which runs down through the deck, and between the two there is a baffle that projects down from the top of the box. The air caught by the vent blows into the box and is then forced

under the baffle, up to the top of the pipe and down into the boat. Any water gathers in the bottom of the box where it drains away.

The most common method of evacuating the water is through small drainage holes at deck level, cut in the box's sides. Although these allow the water to escape, they have a drawback: the water can become trapped in the corners of the box, leading to damp patches and ultimately rot.

When we wanted to fit some dorade boxes to *Sigfrid*, we decided to follow a design from the 'fobato

Above: The dorade boxes have stainless-steel feet supported clear of the deck

Above right: A cross-sectional view of a stud and a foot at one corner of the dorade box

dossier', a collection of designs by the French Meta yard in the 1970s.

Rather than being fitted to the deck, and having the water draining through holes in the conventional fashion, these boxes have metal feet and are supported on studs, so that there is a 1/8in (3mm) gap underneath the box.

As well as negating the possibility of damp patches and stagnant water, fitting the boxes this way means that they can be easily removed for cleaning or maintenance by simply undoing the retaining nuts and sliding them off the studs.



Reclaiming wood

BY RICHARD TOYNE

I was recently quoted nearly £2,000 by a UK timber merchant (including delivery to Gibraltar) for the teak to make a table 3ft 8in (1.1m) long and 1ft 4in (0.4m) wide. It showed us yet again the benefits of reclaiming and reusing secondhand hardwood.

Over the years Magali and I have made for *Sigfrid*, our 34ft 6in (10.5m) ketch, deck beams from an old oak dance floor, cabin trunk sides from mahogany banisters and a boarding ladder from timber floating in the harbour. We have also done countless small jobs from bits found in boatyard skips.

A few days ago we reclaimed some brutally-removed mahogany doorframes from a motorboat nearby. The first step was to remove all the old nails, screws and other metalwork. This is the most important part of the process, as any old fastenings left in the timber will damage woodworking tools.

Using a small table saw lent to us by a friend, we cut the T-shaped doorframes to a rectangular cross section. Finally, any damaged lengths were cut off and the usable wood cleaned up with a plane before it was stored away for future use. There is nothing complex in any of this and it is surprising just how much high-quality timber can be saved.

1 The pile of timber that we found in the skip. At this stage it still looks more like rubbish than anything worthwhile

2 It is important to remove any metal fittings and fastenings to avoid damaging the cutting tools

3 After final cleaning up with a plane



ROBIN GATES

Plough plane

BY ROBIN GATES

A century ago, a boy indentured 'to learn and exercise the art or occupation of shipwright' used a wide variety of hand tools over the seven years of his apprenticeship, especially in the joiners' shop. Some of these tools now appear exotic and none more so than the plough plane, designed to cut grooves in the edges of boards.

Together with its eight irons in a range of widths, the plough plane was kept safely in the deepest recess of the tool-chest, among the moulding planes, until required to cut a groove for a tongue joint or to house a panel.

This example, made in quarter-sawn beech by William Greenslade in Bristol, probably around 1920, is delightfully intricate and a joy (if

Top: Plough plane and set of tapered irons

Above left: The iron is grooved to locate on the skate. The depth stop is partially visible

Above right: The 'church window' of the depth gauge locking screw

also a challenge) to set up. In use, the plane is guided in the groove it cuts by a thin steel skate. The tapered iron is located on the skate by a channel in its rear face and locked in place by a wooden wedge with an opposing taper.

To cut easily, the iron is adjusted to protrude only a whisker beyond the skate, requiring deft strikes of a mallet alternately on the iron, wedge and heel. The depth of cut, meanwhile, is regulated by a depth stop raised or lowered by the brass thumb screw on the top of the stock. Finally, the lateral position of the groove is set by moving the fence which bears against

the face side of the board being grooved. The elaborately moulded fence is an object of beauty in itself, supported by long stems which slide through mortises in the stock. The stems, which have to withstand being knocked into position by a mallet, are fitted with brass ferrules held tight by crossed boxwood wedges hammered into their end grain.

If the jointer plane is the Thames barge of the tool-chest, the finely balanced plough must be the proa.

When Greenslade stopped making planes in the 1930s, a plough of this calibre cost around 48 shillings, which would be around £120 today.



ROBIN GATES



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CHARLOTTE WATERS

Two heads are better?

Provided they think the same way, finds Adrian

When building a 17ft (5.2m) clinker dinghy, are four hands better than two? Well, yes. Are four hands faster than two? Yes, but not twice as fast. The advantages, however, outweigh any disadvantages, as we have found these past two weeks, Mattis and I, putting together the backbone of an Iain Oughtred Arctic Tern.

The disadvantage is that two heads sometimes have radically different ideas of how to achieve the same aim, and one pair of eyes working with one pair of hands, under the remote control of one head, can often coordinate things rather more efficiently.

So, there's Mattis at one end of the boat, and me at the other, scratching our heads independently. Maybe we should do a side each, as they did in the old days; a practice that often lead to asymmetricality, not that you'd notice it. The eye can pick up the tiniest of nuances in a line, but I defy anyone to see an asymmetrical hull. I only noticed that *Sally* was slightly, er, squint when it came to marking the waterline.

OK, 21 inches down from the sheer on starboard; measure the same on port and... it's an inch or two off. But who cares? Perfection is for the gods, which is why Muslim boatbuilders put in slight imperfections so as not to offend the divinity. Certainly, that is my excuse whenever I make a mistake. Except I was brought up Church of England. My god, perfect or not, certainly



“A practice that often led to asymmetricality, not that you'd notice”

moves in mysterious ways, much the same as planks on a clinkerbuilt boat sometimes do.

Which brings me back to the boat we are building. After this long at the job, I know that it is futile to expect everything to go right. It's a case of trying to get round a problem, often of one's own making. And if the end result is a success, then you will have gained a little skill in the process.

Personally, I rather enjoy getting out of tight corners. It's like writing a column; you blether (old Scots) away, unaware of the direction you are taking, and suddenly break out into clear daylight. It all makes sense; just like the stem/centreline joint.

Never having worked on a boat with anyone before, I am finding two-handed boatbuilding an enlightening experience. There is learning to be gained: viz, I have ground a curve on my low angle block plane which has revolutionised land bevelling.

And today I managed to impart some knowledge in return, which made me punch the air. “Two years at Stockholm boatbuilding school and I never managed to get that right,” says Mattis. Mind you, I had just put a small split in a plank, so we have some way to go before I can call it quits.

For, let's face it, building a boat with another person is a form of mild competition. If he can make a fag-paper fit, I can make the joint invisible; if I can plane a gerald in two minutes, he'll try it in one. It is good-natured, and helps to raise both our games. Well, mine at least.

But underneath it all is the need to make a living at this business. It is admirable that there are enthusiastic builders with a little money behind them, turning out specimen pieces that take months (with unrealistic price tags). But if I have one aim, it is to make a boat that is affordable, comparing favourably in price to something nasty in plastic or even nastier in plywood, and which still turns a modest profit – ie simple, little, traditional clinker boats, built quickly and well.

Boatbuilders should not be an endangered species, at once revered and mourned for their scarcity. They should be plentiful as plumbers and without a shred of mystique. It is a pretty skilful business, admittedly, but not, as they

say, rocket science, which my friend John, who is a rocket scientist, swears is not rocket science. “You're a boatbuilder,” he says. “You can build anything.”

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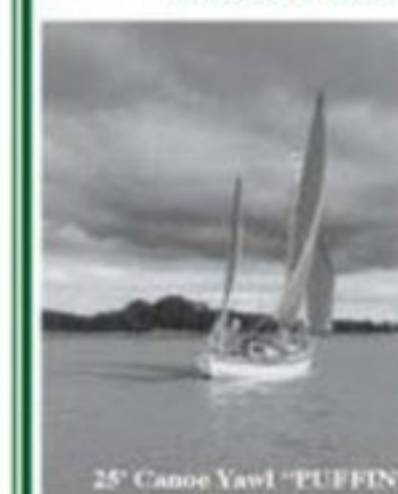
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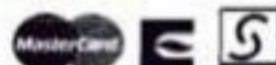
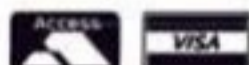
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LETTER OF THE MONTH SUPPORTED BY OLD PULTENEY WHISKY



I love the scrape of broken glass

I read with interest Mike Burn's article on scrapers. I totally agree that a scraper possessing a good quality steel is a joy to use.

As a joiner, I specialise in restoration/remaking sash windows and doors and I have restored some clinker boats.

Mr Burn advises readers to "avoid the fancy carbide-tipped scrapers as carbide cannot be made sharp enough for this wood cutting job".

I would disagree with this assertion as I use these carbide scrapers as well as the normal ones. I find them an excellent product and the fact that there is a knob at the working end so as to give extra grip and downward force is a huge advantage.

The latest boat I scraped down inside and out was a Dublin Bay Mermaid, 17ft clinker half-deck

dinghy (my second one). I used a Bahco scraper and found it a brilliant tool. (I have no affiliation to Bahco or any of its employees).

The carbide blade is resharpenable and will give the edge required – just remove the blade and sharpen flat on a red diamond sharpening stone, using white spirits as a lapping fluid.

I was surprised that Mr Burn didn't mention probably one of the best, and cheapest, scrapers available: 32oz/4mm clear float glass. Cut waste pieces 8x2in and you have a brilliant scraper. When it gets dull, just cut half an inch off and you have a new edge. My family, all joiners, have been using glass like this for generations.

Curves can be produced by tapping an old pane of glass in the middle and generally you will be left with a variety of both concave and convex cutting edges of various sizes. Eugene Burke, Co Waterford, Ireland

"one of the best and cheapest scrapers available: 32oz/4mm clear float glass"



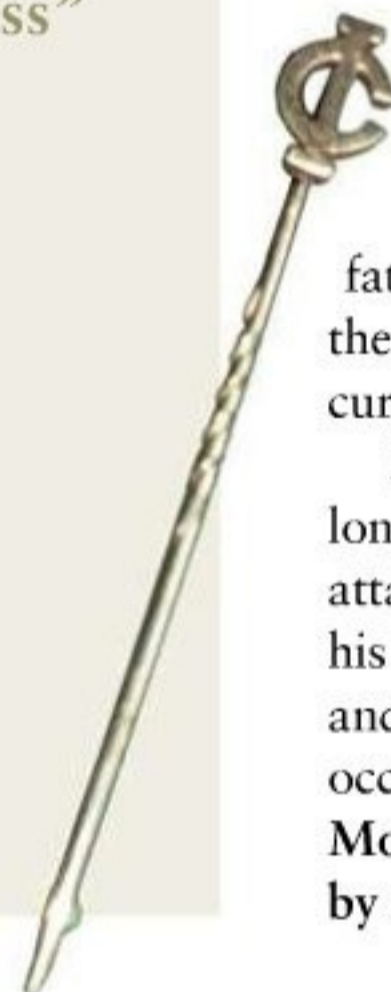
Meet the original Mighty Mo

I am Mighty Mo, namesake of the International One Design featured in the letter titled The Pin, CB284.

I felt very nostalgic reading it as I have often wondered what became of the *Mighty Mo*, and it took me back to happy weekends at the Hamble with my father.

I also loved the idea of the gold tie pins presented by my father John Goulandris, completing the circle from original owner to current owner.

My father is still alive, though no longer in the best of health. The attached photo shows 'Big John' on his 90th birthday with my mother and myself with my parents on the occasion of Big John's 90th birthday. Mo Percival (nee Goulandris), by email



Time out

I thoroughly enjoyed your article 'Eilean's Atlantic Crossing' in the April issue. It was really well written and photographed – much more interesting to me than the racing stuff... The magazine did very well without you for a spell, so why not take another trip and write it up so we can all enjoy it?

Leo Colsell, by email

Thanks Leo, I have had a few of these... I wonder if the readers are trying to tell me something? – Ed.

Wind tax

Please do no fail to take the wind tax plan (CB 286) seriously! You may think our government is pandering to G20 and the EU, but it is, in fact, the first step in a gigantic swindle designed to kill off British yachting.

Most people are aware of the government's plans to prevent the use of red diesel outside UK waters. The next step will be to prevent the use of British wind outside our waters. Finally, the Border Agency has revitalised its plans to make all British yachts report entry to or departure from our territorial waters. They will thus be able to prevent any yacht going foreign with British fuel or wind and arrest those caught doing it.

Meanwhile, foreign yachts will be free to ply our own sacrosanct waters without let or hindrance!

Dick Dawson, Yarmouth, IoW



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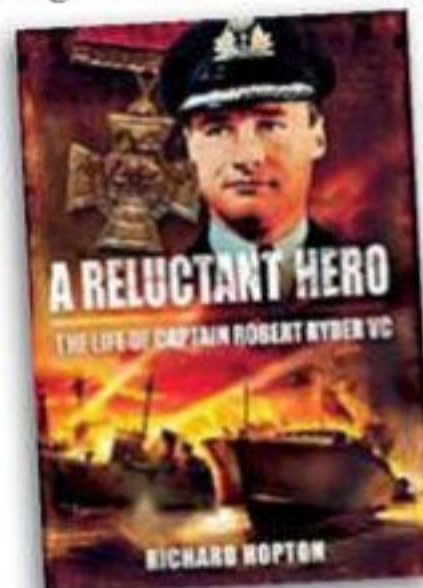
Setting the record about Tai-Mo-Shan's Japanese spy mission

Classic Boat stands accused of “a glamorously romantic misunderstanding”. In his new biography of Robert ‘Red’ Ryder VC, one of the most accomplished yachtsmen of the twentieth century, military historian Richard Hopton has challenged a claim put forward by myself in CB231.

The five-page story, ‘Riddle of Japan’, suggested that the 16,217-mile 1933 voyage of the ketch *Tai-Mo-Shan*, one of the greatest blue-water voyages of the interwar years, appeared to have been something more than an outstanding yachting exploit by five young naval officers. Instead, it “involved espionage in Japanese waters, carried out in the amateur spirit of the *Riddle of the Sands*, but with extraordinary skill under the extreme economy forced on the Royal Navy between the wars.”

Hopton concludes that in the absence of Admiralty records of a secret mission, Classic Boat must have been under a “glamorously romantic misunderstanding that the crew of the *Tai-Mo-Shan* were in some way involved in spying for British naval intelligence”.

However, it was from documents in the papers of Robert Ryder himself, sailing master of the *Tai-Mo-Shan*, that our own conclusions were drawn.



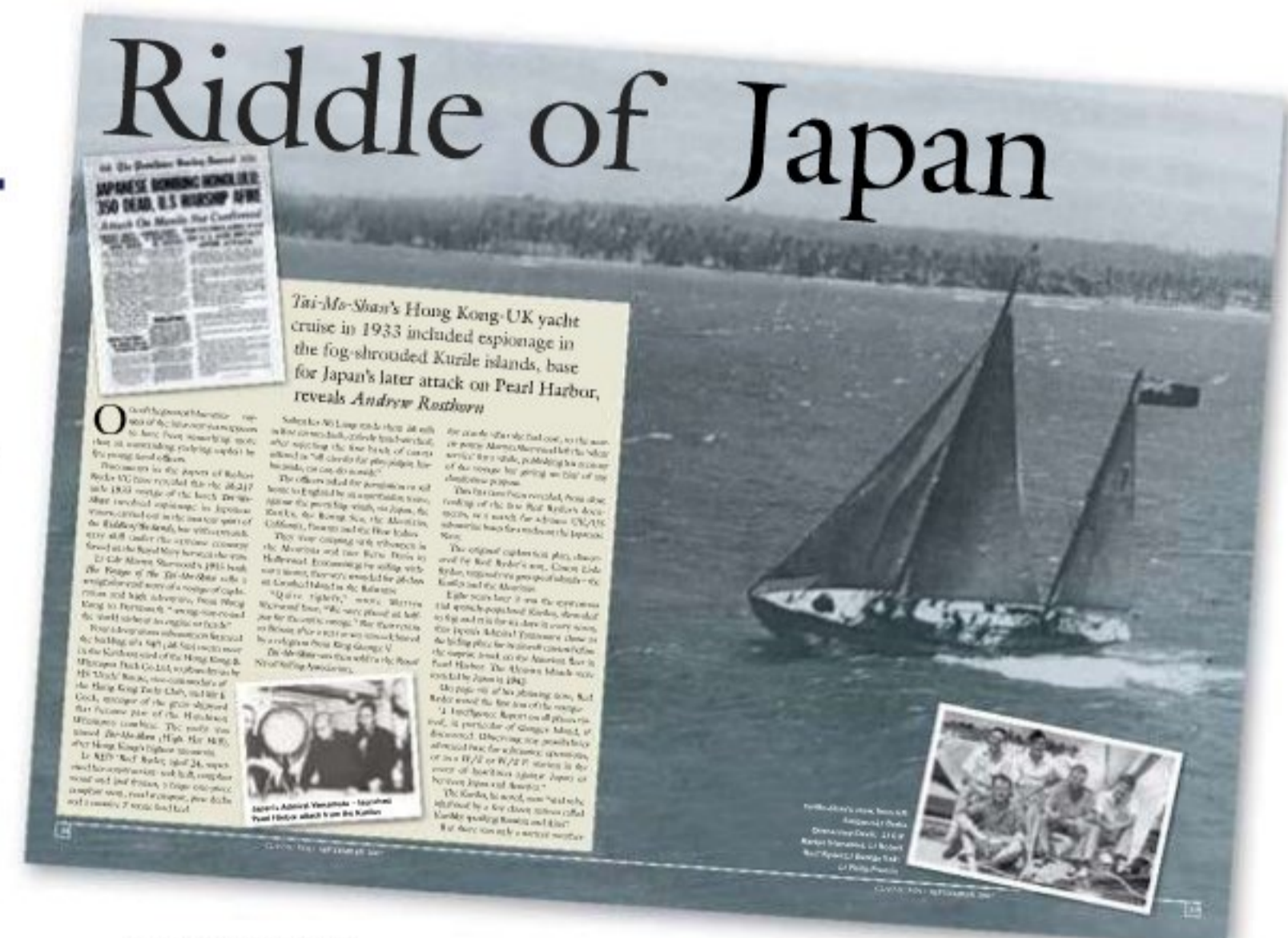
Red Ryder's son, Canon Lisle Ryder, found an intelligence report signed by each of the five young officers aboard the *Tai-Mo-Shan* on their great voyage. He discovered his father's planning document stating that the first priority was to deliver:

“1. Intelligence: Report on all places visited, in particular of Ganges Island, if discovered. Observing any possible advanced base for submarine operations, or as a W/T or W/T F. station in the event of hostilities against Japan or between Japan and America.”

We also quoted a letter from Ryder to Edward Cock, builder and co-designer of the 54-foot ketch: “The yacht is required for an expedition which is to explore and chart certain anchorages in the Aleutian Islands, which matter we are endeavouring to keep confidential.

“I should like to emphasise that *Tai-Mo-Shan* is not being built merely to sail home to England in as a stunt as is commonly supposed, and would ask you to treat our real intentions as confidential.”

Knowing that the crew of *Tai* had planned a landing in the Kurile Islands, used eight years later as a secret anchorage for the Japanese surprise attack on the US fleet at Pearl Harbor, Richard Hopton notes that the yachtsmen had made no



Above: Opening spread of Andrew Rosthorn's article on *Tai-Mo-Shan* in CB231

Left: Cover of Richard Hopton's biography of 'Red' Ryder

“I... would ask you to keep our real intentions confidential”

landing in the Japanese Kuriles. He finds no “espionage” and no “dash of glamour”.

However, the reason neither CB, nor the reporters from *The Times* who followed up our story, mentioned any covert landing was because that proposal had been abandoned, as explained in the *Tai-Mo-Shan* intelligence report:

“The Kuriles are patrolled by the fishery protection MV *Shinkatsu Maru*, which left the day before us. The possibility of paying Paramushir a nocturnal visit was under consideration prior to our arrival at Nemuro but it was so obvious that the *Shinkatsu Maru* would be waiting for us at any hour that the project was abandoned.”

Reluctant Hero: The Life of Captain Robert Ryder VC is a terrific story, well told by Richard Hopton, but when it comes to naval intelligence work in the dark waters of the Kurile Islands, Classic Boat rests its case.

Andrew Rosthorn, by email



READER'S BOAT OF THE MONTH Cachalot

Attached is a photo of my Prawn *Cachalot*, designed by John Ingam and built by the Limit Power Boat Co, Barrow-in-Furness, 1929-30. I spent seven years, part time, rebuilding her from a total loss. She is 34ft 6in (10.5m) on deck, 44ft (13.4m) over spars with a beam of 10ft 3in (3.1m) and draws 3ft 6in (1.1m). She is larch on oak and has a short triangular garboard at the stern post with eight planks being fastened by their hood ends; the ninth plank is the first to go stem to stern.

Andy Williams, by email



Vigilant off Cowes

should experiment with the economical Scandinavian design. He came up with the 34ft (10.4m) 22m² *Vigilant*. Her build, rig and hull shape bear comparison with some of the latest cruiser-racer production boats sailed in the Round the Island Race.

After a voyage to Sweden in 1930, Uffa wrote: ‘*Vigilant*’s astonishing performance in big seas and heavy weather made us realise how little we knew of the ability of a long, easily driven hull in stormy waters.’ Compare this with what one yachting critic wrote about the boats in the Round the Island Race. He referred to the problems from which these latest cruiser-racers suffered, as the ‘family/office-outing/floating-caravan factor’!

Vigilant and *Vixen* didn’t suffer from this problem. They were designed to be built cheaply and quickly, and to sail well with a minimum of canvas and expensive fittings. Creature comforts came last, though this can be a debating point. Many people prefer camping to caravanning.

Vigilant’s mast was totally eco; made in wood by skilled boatbuilders in a simple shed. The halyards and the luff rope of the mainsail ran up the inside of the hollow spar. Its design, with streamlined section and minimum-turbulence sail attachment, is probably aerodynamically cleaner than most of the latest high-tech sail and mast

designs, but much lower in cost. The mast had galvanised wire stays attached to the hull by rope lanyards – again simple and economical. Uffa wrote: “*Vigilant* has lanyards made of Russian hemp instead of the usual rigging screws. I have old fashioned ideas on the subject.” Lanyards ease

shock loading on the rigging and hull.

Vigilant also had a relatively small $\frac{3}{4}$ rig, which again reduced loading on the hull. A much heavier and bulkier modern cruiser-racer of *Vigilant*’s length needs a high-stress masthead rig of 50m² to give it equivalent racing performance. Even with this small rig, Uffa reported 9-knot averages under hard-reefed conditions. His speed reports were confirmed by *Vixen*, which reached a best of 200nM in one 24-hour period on the same re-enactment voyage to Sweden as the rebuilt *Vigilant*. Her peak speed of 13.4 knots was achieved while carrying full cruising stores.

Vigilant and *Vixen* were steered through gales at high speed with a simple wooden slat called a ‘tiller’, a very inexpensive system, with the helmsman sitting snugly in a sheltered cockpit. At least three of the Round the Island fleet had rudder breakages. They relied on large, expensive wheel steering systems (two wheels in some cases), with the helmsman standing exposed at the back of an open cockpit. It would appear that the forces on the rudders of these new designs are so great that only hydraulically powered systems will steer them. No wonder the rudders break.

The question is: What do we want from our cruiser racers? Is their purpose to sail? Or are they marina homes aspiring to be racers?

Lessons from the 1930s

Today’s boat designers should study classics, says *James Wharram*

The 2011 Round the Island Race was a disaster. Fortunately not like the Fastnet Race of 1978, when many lost their lives; but with high winds leading to many withdrawals, dismastings, gear failure, broken rudders and multihull capsize, it was disastrous all the same. There were no doubt enquiries, some official.

I suggest that any enquiry should start with reading the articles on *Vigilant* and *Vixen* in the May and June 2011 issues of *Classic Boat* (CB275 and CB276), for a historical perspective on the modern cruiser-racer. These articles show that as early as 1930, safe, fast cruiser-racers that were cheap to build had been developed in Scandinavia, and their qualities proven in Britain by the legendary British boat designer Uffa Fox.

In Scandinavia there was a tradition of lightly-built, seaworthy open boats going back to Viking times. From this illustrious background, designers such as Knud Reimers developed a range of simple, fast sailing yachts known as the Skerry class, in sizes of 15m², 22m² and 30m². *Vixen* was a 15m², built at the Kungsörs yard in 1937.

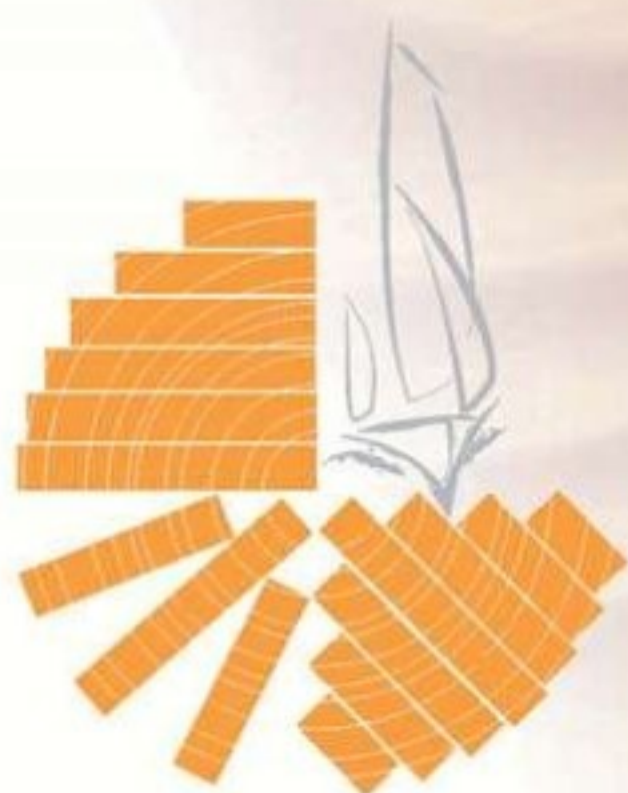
During the Great Depression of the early 1930s, money was tight, so it was understandable that Uffa Fox – a man of limited financial resources himself and a pioneer designer and builder of fast, lightweight sailing dinghies –



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